

THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

No. 73.

LONDON: OCTOBER 1, 1844.

PRICE 1s.

ROYAL COMMISSION OF FINE ARTS.
— Artists who have not yet removed their works from Westminster Hall, are requested to do so at their earliest convenience.
C. L. EASTLAKE, Secretary.

TO ARTISTS.—The TRUSTEES of ST. JAMES'S CHURCH, BERMONDSEY, SURREY, desire to make public that a Legacy of £2500 has been bequeathed by the late John Harcourt, Esq., for the purchase of an appropriate SCRIPTURE PAINTING to be placed in the recess over the Communion Table of that Church; and no appropriate painting having been found, the Trustees are prepared to receive finished Sketches of a Painting from Artists who may be disposed to prepare them, upon the understanding that the Artist whose production is selected would be engaged to paint a Picture, and be paid the said Legacy of £2500, provided (as required by the Testator) that two persons of competent judgment and knowledge shall pronounce it to be of that value.

The sketches to be 36 inches in height by 17 inches in width. The subject to be the ASCENSION OF OUR SAVIOUR. The painting to have a Frame, to be provided by the Trustees, and with such frame to be of the following size—viz., 11 feet in width by 23 feet in height.

The sketches to be sent without the name of the artist, but with some motto or initials, for the inspection and selection of the Trustees, at the Committee-room of the Workhouse, in Russell-street, by Wednesday, the 4th of December next.

The person selected to undertake to complete the painting by Midsummer-Day, 1846; and if not completed by that date, the arrangement to be considered as null and void.
By order of the Trustees,
Sept., 1844. B. and G. DREW, Clerks.

INSTITUTE OF THE FINE ARTS.—The Prize of Twenty Guineas offered by the Institute for the "best Essay on the History, Literature, and present State of the Fine Arts in Great Britain, with suggestions for the best means of promoting their Advancement," has been awarded to the Essay bearing the motto, "Truth," by George Fogg, Esq.—Other competitors are requested to apply to the Secretary for their MSS.
JAMES FAHEY, Hon. Sec.
7, Newman-street.

ROYAL MANCHESTER INSTITUTION.—EXHIBITION OF MODERN PAINTINGS, ENGRAVINGS, &c.—The EXHIBITION will finally CLOSE on Saturday, October 19. Open daily, from ten o'clock till five: admission 1s.; and in the evening (except Thursday evening, September 26, when it will be closed) from seven o'clock till nine; admission Sixpence.
Geo. WARRING ORMEROD, Hon. Sec.

ROYAL MANCHESTER INSTITUTION.—EXHIBITION OF MODERN PAINTINGS, ENGRAVINGS, &c.—TO ARTISTS.—Artists are respectfully informed that the EXHIBITION will finally CLOSE on Saturday, October 19; as soon after which as possible, all unsold productions will be returned to their respective owners, and the works disposed of be remitted for with the least possible delay. Should any unnecessary delay take place, artists are requested to apply to the Honorary Secretary; or to Mr. Joseph Green, 14, Charles-street, Middlesex Hospital, London.—The arrangements for the Exhibition of 1845 will be advertised shortly.
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The gainer of a prize is entitled to select for himself a work of Art from any Society's Exhibition of works of Art for the current year in Birmingham.

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THE ART-UNION.



LONDON, OCTOBER 1, 1844.

THE PROGRESS AND PATRONAGE
OF BRITISH ART.

THERE is hardly a more interesting subject of inquiry than that of the progress of a nation from rudeness to refinement. It is the lettered history of the past, the mirror of our present social condition. By it we observe the gradual influence of religion in mitigating evil, educating good, restraining power, and binding men together by the unity arising from admitted principles of action. Religious truths are our first instructors: we believe before we reason, and enter life under the guidance of their faith. And as from their higher influence they naturally enter more largely into the speculations of the mind, and become more intimately blended with the feelings, men soon seek to give these truths an express image, or to symbolize their doctrine. Apart even from this innate desire to realize to the waking sense the divinity which stirs within him, ignorance and superstition, and the superstition of enthusiasm, alike induce man to seek the personification of the ideal, and to endeavour by human representations to make more obvious at once the imperfect spiritual conceptions of the creature, and the revelations of God. Hence it is that Art in every nation has arisen beneath the protection of religion. It raised the house of prayer; it became the symbol of faith; it shed its beauty over the desecrating ritual of superstition, and at a purer period elevated by its inspiration the heart of the worshipper to heaven. But no church can exist without a ceremonial or form. It may be variously modified, but ritual must exist, for in an ignorant age a merely abstract faith is debased; in an enlightened age too apt to be refined away, or considered simply as matter for intellectual speculation. Now, established rites restrain the excesses of both, since we are hourly governed by the influence of custom; and the associations of youth become most frequently reconsecrated to us by the memory of age. To these customs and associations of faith and religion we strive to give form, character, and duration. This desire will be more or less according to the condition of a people. It will be more or less at different periods, but in the main we believe it will be conceded that settled and habitual modes of symbolizing and impressing the doctrines of faith have been the chief cause of its pure tradition and reverential worship. That Art has been so employed and did thus become idolatry we do not deny; but what had that idolatry been without? It is something even through debasement to refine the mind in its still deeper debasement—something to shed over the brutal conception a conception even in kind more elevated, more susceptible of elevation. It is not true to say the beauty of Art gave permanence to idolatry: there is a mental idolatry which, though not expressed by plastic forms, is far more impassioned and degrading. The truth is, the tendency of youth is to give the impressions of earth to all of heaven; and the aspirations of age are directed towards imparting the impressions of heaven to all the influences of

earth. So is it with nations: in their earliest age Art enshrines their ignorant conceptions, but at a later period it animates the emotions of a pure faith, by recording its triumphs, and awakens in us the consciousness of another destiny, by its evidence of a higher gradation of excellence in our own. Let us for a moment dwell upon the past history of Art. In all eastern nations it became an express symbol of faith, in Egypt particularly so; and who can deny its influence upon that great yet spiritually degraded people? It could hardly be, worshipping even as they worshipped, that the impressive vastness of the temple did not in some degree enlarge and purify the fettered conceptions of their minds. They were a people who defied whatsoever its utility taught them to regard or their ignorance to fear: hence the rigid injunctions of their priesthood which limited Art to settled physical forms, yet gave it with the sense of uniformity an ideal grandeur of impression. Nor less than their proneness to deify all things was their desire to impart a character of eternity to all. Through Art they sought to realize their design, and hardly has it failed. Centuries have been swept away by the onward progression of centuries, and these alike have been obscured by the shadows of centuries advancing. The Pharaohs are as imperfect dreams; their mighty hosts unknown; even of the successive conquerors of their lands the history is at intervals but a vague tradition; of their language little, of their literature nothing, is recovered; their institutions, their commonest pursuits, are still matters of discussion; but the Pyramids still remain, and the sun still lingers o'er the temple, ruined yet impressive even amid ruin of its founder. It was Art which did this—by Art alone we know them. We observe another feature of the same power in Greece. More varied and more refined, whether religious or social in its type, Greek Art always embodied the pure taste, the poetic imagination of its favoured clime. It was beauty variously personified. Whether intellectual or physical—whether it represented the divinity, or raised its tributary offering to the memory of great men—whether it hallowed or flattered, or indulged in the personification of the ideal—Grecian Art subjected all to a poetic treatment, and shed over all a lyric feeling. Whether this arose from a deeper insight into the purpose of Art, or that the innate feeling of men, as connected with its productions, was by them more readily perceived, we know not; but certain, however, it is, that the Greeks instinctively struck out the principles and fixed the truths upon which all future Art must rest.

For what seek we? Is it not by Art to recall, to reproduce the scenes of nature, to realize the possible, to fix the ideal, yet so that truth shall not be sacrificed, or that the mind in such representations shall recoil as from a sense of discordance with nature and actual life. To enjoy the conceptions of Art, must not our senses become identified with the forms they assume, the impressions they are destined to awaken. They felt this, and thus the Greeks elevated their productions by a truthful refinement; whatever they did was still in accordance with nature; gracing all things by the imagination, yet exceeding its chastened employment in none. And, however different in other respects, the classic and romantic schools are alike in this: they seek to convey impressions by the influence of nature assuming the form of Art; and not by attempting to make Art a higher power than nature. What we term classic is no more than a term for a specific excellence; Sophocles and Shakspeare are equally classic, of different schools, yet alike great; and how great, by their subjective treatment both of character and event! The French, parodists in all things, have a classic school of their own, in which nature is exaggerated, and every impression of Art is artificial. But it is a melancholy truth; no active powers are so concurrent towards man's debasement as

his own natural tendencies. Twice has Art been reclaimed from barbarism by the incorruptible, undying influence of its first classic form; without it we might have followed in the track of the Egyptian, or adopted the rigid faith of the Byzantine. And as it is the character of elevation, and grandeur of the dignified and noble in attitude and gesture, which form the moral essence of Greek Art, so it is this united to a more spiritual purpose, and beneath the auspices of a purer faith, which makes Art still the medium for representing the corresponding conceptions of the mind. But it must not be forgotten that whatever its general principles, and however common to all, yet every nation will and must exhibit a variation in the form which its Arts assume, arising from natural and accidental causes: as mode and condition of civilization, the circumstances which create distinctive character; individual influence, or local association. There is also always a prevalent superstition of opinion, from which, although modified by the more educated condition of the present age, men are never entirely free. Uniformity, were it possible, in the productions of national Art, is not, however, to be desired. We seek mental pleasure or moral interest from these conceptions of the mind, pure taste only enjoining the most appropriate medium of expression, which must be based upon admitted principles, but may nevertheless exist in works apparently very opposite in aim. In considering, therefore, any specific style, any peculiar school, or the history of Art in any particular nation, we must bear in mind not only the modifying circumstances to which we have alluded, but in what its characteristic excellence consists; how it became developed, whence restrained; and thence how best we may place it within the influence of feeling, or nurture it by national patronage. Now, to judge properly the real condition of British Art, we should compare it with the Arts of the Continent. But this would be to write a history, and to introduce a discussion, not indeed foreign, but too extensive for these pages; we desire here only to trace from whence the Arts of our country sprang; to what kindly circumstances they are indebted for their present excellence; whether these are attributable to individual or general causes, and what may be most conducive to extend their sphere. A few words upon the distinctive character of the most celebrated schools will not be, therefore, here misplaced.

The basis of Italian Art is classical; the Italian is rather a modified effusion of the Greek mind: it evinces the same instinctive conception of the beautiful, the same sensibility to its effects. Its spirit is religious, its feeling poetic, and impressive of the doctrine of "peace on earth, good will towards men." The Spanish school is equally religious, less classic, redolent of its clime, tainted by its superstition; it impresses in its scriptural emotions fear rather than love; it evinces much human interest, but all as if depressed and lowered by the bigoted imagination of a monk. Its portraiture is fearfully grand and truly national. The Dutch school is Dutch life; and interests by its intense reality; excluded from poetic treatment, often from natural circumstances, oftener by his subjects, the artist studied nature in character and scene, and reproduced every lineament with unerring truth. In England, Art has ever felt the influence of that spirit which pervades all our institutions; the force of individual character; the pleasures of domestic life. These have been suggestive of its most interesting productions, if we consider portraiture as illustrative of the former, and the latter as comprising the *genre* class. No school has been more casually formed, none has sought a wider sympathy by a more extensive range of subjects for its themes. It has illustrated the literature and, by portrait, the history of our land; it has embodied the lights and shadows of English social life; and, if it have not reproduced the storied actions of the past, it has caught the

spirit of its lettered lessons, and dwell with fondness on those isolated portions which genius most illumined, statesmen most enlightened, or the general character of the people rendered most impressive. Monumental works it has none, for those which religion principally encourages have been forbidden by the puritanic doctrines prevalent since the Reformation.

Moreover, religion, which should walk the earth as not of the earth, has nevertheless suffered by contact with it; and the same zeal, impelled by the same polemic spirit which deposed the Pope at a later period, would have enthroned Sacheverel, and painting thus might have been invoked to record not tradition, not revelation, but some passing incident in the momentary excitement of the day. Christian Art, as regards England, wants that unity and harmony of religious feeling observable in other lands; yet is it more expansive and more free, including a wider range of subjects, more boldly chosen, and more intellectually treated. We will now attempt an outline of the patronage it has experienced, and beneath which, but not by the aid of which, it has arisen. Our account will be based upon Walpole's "Anecdotes of Painting," and the very interesting handbooks Mrs. Jameson has recently published; contributions of the highest value both in literature and art.

The first trace of the direct patronage of English Art dates from 1228, when an order of Henry III. is extant for painting the Great Exchequer Chamber; another in 1233, for works at the Castle of Winchester; and, subsequently, the Antioch Chamber at Westminster was painted with scenes from the Crusades. Painting on glass, as more allied to religious usage, and more consonant with feudal pride, was, however, largely employed until the discovery of oil as a vehicle; and from that period Art became both a language and a science. In the reign of Henry VII. John Mabuse was engaged in painting the portraits of the King's children; and his successor, before brutalized by his passions, cultivated art and literature partly from feeling, but more from pride. He was opulent, grand, and liberal. Francis I. having invited Primaticcio, Henry tempted Raffaele and Titian; Lucas Cornelli was attached to his court; and Jerome de Trevis is supposed to have painted the 'Champ de Drap d'Or,' at Hampton Court. But Holbein is alone sufficient to give distinction to his reign. Portrait-painting thence became the principal aim of Art, and to him we are indebted for many of the utmost historical interest. Erasmus, More, his patron Edward VI., and others, are familiar recollections both of the artist and of his times. Philip, the husband of Mary, was the patron of St. Antonio More. His portrait of the Queen exhibited great power in colour, and gave interest to a person unamiable from her bigotry, and repulsive from the cruel moroseness of her mind. More accompanied Philip to Spain: they quarrelled; and the genius of the artist triumphed over the pride and haughty spirit of the King, who forgave, that he might not have to ask forgiveness. Elizabeth succeeded in 1558. Her mind was strong, her will imperious, her imagination impure, her taste coarse and incapable of refinement. She loved pictures of herself; it was a species of flattery, not new, but to which she might turn when wearied with its eternal strain in poetry and court prose. A pale Roman nose, a head of hair loaded with crowns, and powdered with diamonds, a vast ruff, and vaster fardingle, with a bushel of pearls; such, says Walpole, are the features by which we recognise Elizabeth. So important did she consider its authentic transmission, that she forbade, by proclamation, any but duly appointed limners to copy her face, "lest great scandal might arise." Notwithstanding this, Hilliard and Isaac Oliver became celebrated names in the history of Art. Lucas de Heere, Zucaro, and Ketel also flourished in her times. The prosperous condition of the country, moreover, made amends for her deficiency of en-

couragement, and the nobles gave that impulse to Art her economy and selfishness withheld,—none more so than Archbishop Parker. Queen Elizabeth had bad taste; James I. had none. It was fortunate for Art, or he had debased it by his example. But the spirit was abroad; the fashion of building enormous houses prevailed more than in the former reign; and although it was a mongrel style, lavish and oftentimes designless, which wasted on a monument the rental of a year, yet it became associated with painting, encouraged Vansomer, Mytens, and Jansen, and first led to the desire of collecting pictures and works of Art. The first of English collectors was Thomas Howard, Earl of Arundel, not a mere selfish virtuoso, who acquired for the sake of acquisition, and contemplated collections the pleasure of which he would not impart to others, but a man bountiful and liberal, who discovered the genius of Inigo Jones, introduced and protected Hollar, and was the cause of the interest felt by Henry Prince of Wales for similar pursuits, a feeling inherited by Charles, and which forms so estimable a feature in his character. This Prince began to collect soon after his accession in 1625, and to the possessions of the crown he added the entire cabinet of the Duke of Mantua, containing some of the finest pictures by Raffaele, Correggio, Giulio Romano, and Titian, which, says Walpole, should be considered as the first grand effort to introduce a taste for and knowledge of Art in this kingdom. Nor did his zeal rest here. To the Italian pictures procured from Frosley, he added many others through the agency of Sir J. Palmer, Endymion Porter, and N. Lanière; and his favour was sought, his alliance secured by his nobles and foreign courts, by gifts "of rare pieces of Titian's and Tintoret's painting." The academy erected by Sir Belthazar Gerbier was probably only in imitation of one established by Charles, and called Museum Minervæ, of which the patent is extant, and which bears particular relation to the Arts. Albano, Vouet, Rubens, Vandyke, Inigo Jones, and many others, all enjoyed his patronage and friendship—all felt the charm of his amiable manners, and just appreciation of their genius. Upon his death, fanaticism and party hatred revelled in the destruction of what the King had gathered. The Puritans, equally ignorant and indiscriminate, laboured in their vocation like the Iconoclasts of old. They hated paintings; they had been associated with superstition. Laud had tolerated them in churches; their collection had formed the pleasure of a tyrant; they detested the magnificence they had brought low; every act of destruction was an act of power, dear to them by the past struggle, and more endeared to them by possession. To scatter what he had garnered was part of their duty—an exercise of the liberty of the subject. Art was an idolatry; monuments, carnal pride; cathedrals the attestations of that still impious spirit which had been dismayed by the confusion at Babel. What feeling for Art could ever glow within the form of an Anabaptist? How could the fierce zeal of a fifth-monarchy-man have become so subdued as to confess the genius of Rubens? Cromwell alone once interfered, but his attention was soon withdrawn from the subject by the pressing circumstances of the times. Cromwell, indeed, was not so averse to the Arts as his adherents: his patronage of learned men was liberal; he delighted in music, often sate to Walker for his portrait, and secretly arranged the purchase of the Cartoons. Charles II. liked pictures as he liked dogs, court scandal, a fresh extravagance of Buckingham, or a new mistress,—as a source of pleasure, momentary and factitious. He introduced that train of free-thinking speculations—that passionate, exaggerated, dramatic style—which alike weakened faith and made corruption popular. An influence that largely tended to promote those revolutionary principles, the seed of which was then sown in France, and which became the origin and authority for the general tone of opinion prevalent in England

until the close of the reign of George II. Charles II. exhibited a desire to secure again his father's collection, nor was he entirely unsuccessful. He recovered some miniatures of P. Oliver; and the states of Holland contributed such pictures as they had secured from the executors of Van Reynst. Yet his reign is eminent in Architecture by Wren; and painting produced Lely, an artist suited to the court, who painted nymphs, "wanton and magnificent"—

"Liquiscentibus tuens oculis mollius omne,"

from the all-pervading influence of their passionate adoration. Mrs. Jameson says, "he painted what he saw,"—it may be added also, what prompted his imagination, and made him the mannerist of King Charles II.'s maids of honour. Lely left a large collection of prints and pictures at his death. The other artists of the court were Huyssman, Verrio, and W. Vanderelde the elder, who had a pension of £100 a year as marine painter to the King. Michael Wright, Samuel Cooper, and Grinling Gibbons, were also employed; many of the exquisite carvings of the latter are still to be seen, but painted over, at Windsor and Hampton Court. King William contributed nothing towards the advancement of Art; his tastes were too exclusively military: he rewarded one man of literature with a captaincy of horse, and on the introduction of St. Evremont, he said, "I think you were a major-general in the French service." Kneller, who would have painted any one in any manner for gold, Michael Dahl, and Riley were the leading artists of this reign. Yet William was as Lorenzo the Magnificent when compared with that singularly coarse and vulgar-minded person his successor, whom nature meant for a washerwoman, but whom the wantonness of fortune had placed upon a throne. The age was illustrious by statesmen, literature, and military genius, but disgraced by the meanest passions and most ignorant party spirit. A penny print of Sacheverel would then have been held of more consequence than the whole Cartoons, by Raffaele; and the 'Statue of the Queen,' by Bird, still representing his patroness with "her back to the cathedral and her face to the gin-shop," would have been preferred to the finest production of the age of Pericles. In the following reign events were little better. George I. had the good qualities of a private gentleman, but the taste of very few. His reign was a period

"When sprawled the arts of Verrio and Laguerre:"

a century marked by the comparative declension,—in history, from Rubens to Thornhill; in portrait, from Vandyke to the vain fan painter, Jervas. Michael Dahl, Enoch Zeeman, and Monamy were the only respectable artists of the time. An attempt was made, in 1711, to found a gallery, and subsequently to give academical instruction; but the Government refused its aid in 1724, and spent upon allegories on ceilings and staircases the money that might have given encouragement to the first gradual development of a British School of Art. Such patronage as the nobility afforded, was chiefly to foreign artists, or devoted to the formation of private galleries. George II. loved neither "bainters nor boots;" but his Queen, Caroline, supplied the natural deficiency of his understanding, and added taste, and cultivated capabilities of her own. Mrs. Jameson has given an excellent sketch of what she effected; and the influence she exercised at court was most beneficial, for she was ever ready to reward merit, and desirous to illustrate her reign by genius. Antonio Canaletti, who painted so much for English collectors that he is entitled to be here mentioned; Thomas Worlidge, William Hogarth, Zincke, Rybrach, and Roubilliac, are the artists who became most eminent.

We now approach a period when the Fine Arts assumed a more national character, and acquired a more intellectual position. George III. commenced as a liberal collector, and the interest he

felt in Art he extended to literature. It is easy to sneer and to carp at his patronage, and to assert he spent without knowledge, and acquired without taste. We judge men not only by the individual good which they effect, but by the influence of their example. If West was his Vandyke, it is not his fault. George III. would have rewarded the labours of genius with the liberality of a king, and he did what he could: he could not create talent, but he employed what he knew. Nor must we forget that kings feel the influence of opinion full as much, nay, perhaps more than subjects, and that a court is not always the best school for its correction. Yet his reign, as regards Art, is one of proud gratulation: Gainsborough, Wilson, Morland, Copley, Barry, Reynolds, are its most eminent illustrators; and with them, as with the great of all ages, time as it advances only casts a brighter light by which to read the record of their merits. To his father's zeal as a collector, George IV. added a patronage more general. Sir Thomas Lawrence maintained the reputation which British Art had acquired by Reynolds; and the Banqueting-room at Windsor attests the liberal encouragement of the monarch. Nor was this all: in preceding reigns, at least from Charles II., unless wealth ensured them that position in society which the vulgar always accord to advantages merely extrinsic, artists were seldom considered as the becoming companions of those whose patronage they enjoyed. But the personal qualities of George III. and of George IV., as well as the natural tendencies of their minds, were at once manly and royal, and the artist was rewarded not solely by what is common to the rich, but by that respect and esteem which to the nobly gifted is the noblest recompense. In the former reign the Royal Academy was founded, —an Institution of the utmost importance if we only consider the unquestionable good results arising from making Art a public gratification, and public opinion a test of merit, and thus by mutual reaction, aiding, encouraging, and correcting those qualities of the mind, those technical powers, which must combine to ensure eminence in Art, and that more general diffusion of knowledge which, derived from study and observation, mostly tends to the refinement of public taste. To William IV. we are indebted for the liberal feeling evinced in making the people the companions of the pleasures of the rich, —for the kindness which threw open Hampton Court, and which caused a collection, neglected and almost inaccessible, to be increased, well-arranged, and rendered a source of daily gratification. Much better than the books of critics are the works of genius: the former may become the study of an individual, the text-book of a school; but the productions of great minds are the great leaders of the mind, —they awaken that rivalry which will not suffer genius to sleep; they encourage by the influence of things undying; and instruct as antiquity, which garners up the precepts of the past, and gives a greater efficacy to truth by the winning eloquence of great examples.

We are now to consider what hitherto has been in England the patronage of Art. Here at once it is observable that religion, ever since the Reformation, has been more its foe than friend. Whether this enmity were for good or for evil we do not discuss; none can deny that it has been exercised, and that with Schiller's *Mortimer* we may say:—

"Es haaset die Kirche, die mich auferzog,
Der sinnle Reiz; kein Abbild duldete sie,
Allein das körperlose Wort berehrend."

Art, therefore, has lost much of that consecrating feeling which so tends to elevate conception; its tendencies have been less spiritual; the present and the actual have been its sphere alone of thought. It has been a denizen of the living world, the exponent, and it may be the teacher, of great but merely human truth. We regret it; we are not of those who hold the creed of the Sadducee, and doubt the immortality of Art. Is

it not a language? Does it not become the type of that which we receive in faith, grasp by reason, recal and fix by memory, and awaken to the almost conscious sense by the creative power of the imagination? And, if this be so, should we restrict its employment to things solely of the earth? Shall it not seek its themes from the oracles of God; have no aim but to please; be held as unable to instruct, and not conversing with those revelations which mostly concern his destiny, become the messenger, the instructor, and the memorial of merely the temporal interests of man? In what consists the difference between poetry and painting?—In the medium only of communion with the mind. Can we feel the influence of Milton, and deny that of Michael Angelo? Can we dwell on the page of Dante, and turn with indifference from Raffaele? But pictures in churches, it is said, tend to humanize the spiritual, and to weaken the impressions of faith. We reply, when the mind is so constituted that it habitually lowers the subject presented to it because it is made actual to sense, it is not to be elevated or refined by being allowed to indulge exclusively in abstract conceptions. The origin of the opinion against the *decoration* of churches, to use the coarse expression of some of those who have considered this matter, we can understand; its continuance we cannot. It is an eccentric horror, a religious paradox. Not a picture on the altar, but on the pillars, in the aisle, monuments of every kind, allegory in stone, heathen deities, and Britannia triumphant!—everything to conciliate and concentrate attention upon the actions of man, but not a sign to lead the mind, not an effort consecrated to the Deity. Such has been the patronage of Art by the Church; let us now consider that of the State.

We pass over the period prior to the Reformation, to observe what has been, what could have been, effected since. On the death of Charles, if his collection had been purchased, or even confiscated, for the nation, our National Gallery would rival the best of continental states. The statesmen of 1649 knew this, and, as we have seen, they sold it. Sir Robert Walpole formed the celebrated Houghton Gallery. This was sold, and the purchaser was, not the Government of England, but the Empress Catherine of Russia. And for what? £30,000! The only economy to which the Government could then plead guilty, but not the only act which then was most disgraceful. In 1797-8 the necessities of the continental nobility forced upon them the sale of collections long revered both as the memorials of departed greatness and of ancestral wealth. At that period £20,000 would have secured to us the grandest works of Art now existing. The Government was aware of this; a representation was made, a formal memorial presented; it remained unanswered. In 1811 Sir Francis Bourgeois left his collection to Dulwich College: he wished to have presented it to the nation, stipulating solely for a public building to receive it. *The Government refused this.* In 1823 Mr. Angerstein died: Sir G. Beaumont, Lord Dover, and Sir Thomas Lawrence alike pressed upon the Government the purchase of his gallery. Lord Liverpool hesitated. No question of policy, no necessities of party, no treaties for the balance of power, no measures essential to the altar, or subservient to the throne, ever created in the Cabinet such excitement, solicitude, and fear. It was at one time a Cabinet question, at another the rumoured cause of resignation. Trembling and uncertain, the Minister proposed to Parliament the purchase, in a speech which betrayed the trouble of his soul. He spoke decorously of his own zeal and love for the Fine Arts, hopefully as to their beneficent influence upon the people, trustfully as regarded the liberality of Parliament, which, in this respect, had never been appealed to, save in vain. The peers listened with respect, and, overcome by the novelty of the motion, assented (always with

the constitutional proviso, that it should not be considered as a precedent) to the scheme. The Cabinet and the Gallery were safe. Since this time matters have improved. The National Gallery is a disgrace equally metropolitan and national; but the collection is gradually becoming a source of hopeful pride. Thus, excommunicated by religion and spurned by the State, by whom has Art been patronised? We reply, greatly by the monarch for the time, and the adherents of the court. For, until the reign of George II., we doubt whether the wealthier classes not of the aristocracy could be considered as directly acting for its advance. Art has progressed with the progress of the country, and its more active development has been owing to those who are aptly termed the Merchant Princes of England, and the gradual influence of a higher and more diffused education. If we only consider the collections formed since 1795 to 1840, we shall have evidence of this. Angerstein, Hope, Watson Taylor, Ottley, Bryan, Solly, Hibbert, Beekford, Baring, Peel, Rogers, Vernon, Sheepshanks, and Wells; such are a few among many whose names are justly respected as the promoters of Art in England. We do not say they have been or are exclusively so, but merely that it is from their class this good has chiefly accrued. It may be said, a collector of works of Art, more particularly of the old masters, is not necessarily a promoter of British Art; but to this we demur. The love of Art is a feeling natural and expansive; it is like the light of heaven, that indeed shines in lustrous beauty over all the fair creations of earth, but which yet sheds a richer and a ruddier glow over some more favoured district. Genius is, moreover, allied to genius; neither years nor circumstance, nor the varied conditions of men, nay, not even time—which gradually with noiseless steps advances and steals from men's memories, and effaces from their affections all "foolish fond resolves" of friends, of parentage, of home—ever dim, lessen, or efface the pleasure with which we contemplate the productions of Art, whether the master was Apelles, Raffaele, Michael Angelo, or Reynolds. We may prefer one, but revere all. Of late years public opinion has been more decidedly expressed. The Houses of Parliament are now required to be completed with reference not merely to their special design, but as monumental works indicative of the social condition of the people. The National Gallery is required to be maintained in a manner commensurate, at least, to the outlay of minor German states, and, although public opinion is still defied by the contractors of bricks and mortar for the British Museum, there is yet hope it may irradiate that spot over which the Government design still broods in darkness and in silence. To collect the remains of Greek Art, the boast of all ages, and to keep them in a building which has every prospect of becoming the disgrace of the very Council by whose will it is erected, and of English Art at any period, seems to us, unenlightened as we are, both as to motives and influences, but a sorry and suspicious mode of showing respect for such productions. Perhaps, however, the effect of contrast is sought, and English Art is to be used without, as a medium to enhance the purity, the taste, and exquisite beauty of the collections within. If such public works, as this is reputed to be, as the National Gallery is, continue to be erected, we shall live to pray for earthquakes, or to petition that the life of no Government architect be extended beyond five years' possession of his office.

Such, as we have traced it, has been the rise, the progress, and patronage of British Art. It would be idle to indulge in reproach, or to speak of the past in any other language but that of sorrow. Of the future we but prophesy in hope. That a great change, as regards the Fine Arts, has taken place among the people, none can doubt. It is not an adventitious circumstance, having its origin in the hopes of gain inspired

by Art-Unions, but springing from feelings natural, intellectual, and, consequently, expansive. They ask that the blessings of peace should be associated with the arts of peace; that public works should be so conducted as to elevate by their moral motive, and refine by their cultured genius; that the statues we erect to the memory of great men should be worthy the dead, becoming the living, honourable to the Government, and a fitting memorial of the genius of the artist. Art is a language. Art is truth seeking expression in sculptured forms. Art is poetry, which writes the history of the past in every varied effusion—epic, lyric, and dramatic. Beneath the fumes it rears we bend in devotion; in the contemplation of its productions we forget the strife and passions of the world; it heightens the charms of home, and becomes the memorial of the dead. It is a great thing by conquest to subdue a world,—it is a greater, by the victories of peace to refine it. The dominion of the English is a dominion over which the sun never sets. We have succeeded to a sphere of action greater than that of the Roman, and to a power of civilisation unequalled since the introduction of Christianity. As our gifts, are our duties. If we subdue by arms, let us render conquest grateful by the arts of peace. If we would really patronise British Art, let us strive to raise the intellectual condition of the people. So will it be then employed to nobler purposes; so will its productions have a more national expression, and the artist a higher place in our esteem.

NOTE.—We have traced the progress of the Arts to the present time. The interest they now excite, and the gratifying influence now exerted in their behalf, we shall consider in our next number, which will contain a condensed account of the last report of the Royal Commission, and a review of some interesting questions as regards the æsthetic treatment of historical subjects. We shall at the same time print the correspondence of Mr. Haflam and Lord Mahon, with parts of the very valuable communications of Mr. Eastlake.

EXHIBITION OF THE ART-UNION PRIZES.

THE annual Exhibition of prizes selected by prize-holders in the Art-Union of London was opened to the subscribers and their friends on Monday, September 16. It consists of 253 works, the productions of about 200 British artists; and we may not lose sight of the important fact that, inasmuch as the purchases were not made until the whole of the Metropolitan Exhibitions were closed, but for the aid of the Society, every one of these 253 works would have been returned to the studios of their respective producers. All private purchases had been previously made, and, consequently, there remained only the resource of the provinces. This consideration alone should have immense weight with those who profess to desire the encouragement of British Art and the support of British artists. No circumstances could have occurred to test so strongly, and manifest so effectually, the advantages which result from this Institution. We say it with all due respect, but for the moneys thus distributed, many an admirable painter and excellent man would have had to endure penury during the next year, instead of enjoying comfort and independence. Viewed in another light, too, the benefit to the Profession is very great. Here we see, properly and fairly placed, pictures which evil fate had thrust into corners of other exhibition-rooms; here the artists have had their right award; here they will be judged according to their actual merits; and here—it is not too much to say—they will receive their just recompense, in popular applause, and its usual attendant, profitable occupation. We need make direct reference to no more than one of the pictures so circumstanced: the post of honour has been awarded by the Committee to the work of M^r Innes—'Luther listening to the Sacred Ballad.' Here we have no difficulty in ascertaining that it is a work of the very highest class—one which may vie with the very best efforts of the British school, so finely conceived, and so admirably worked out, as to be an achievement of Art in the nineteenth century. When "shown" at the top of the Octagon-room in Trafalgar-square

(the black-hole of the Academy), it was totally impossible to form the remotest idea of its value: every merit was lost; the careful study of character, the elaborate finish of every part, the delicate beauty of the heads, the skilful distribution of light and shade, the fine tone and feeling which pervaded the whole work, were as thoroughly sacrificed as if the sack of a chimney-sweep had been shaken over it. It is, indeed, difficult to believe it the same picture; but it is well known that it has not since been touched; for the accomplished painter, fearfully discouraged and disheartened by this terrible check, left it to its fate, went abroad with a crushed spirit, and but for the interference of a friend, who fixed upon it a price—totally inadequate to its value—and thus placed it in the way of sale, no one would have had a notion that so truly great a work had been produced in this country. We heartily rejoice that it has been rescued from oblivion, and that the artist will hear, some time or other, the universal praise it has excited. The Exhibition contains many other excellent works, of which nearly as much may be said. During the next few weeks they will be seen by two or three hundred thousand people.

The collection cannot fail to produce exceeding satisfaction, chiefly because it supplies evidence of increased taste and augmented judgment on the part of those by whom the prizes have been selected. This must be especially cheering to the Committee, by whom such a consequence of their labours had been confidently foretold. The fact is, that people do not now, as they used to do, rush into a gallery to select that which suits a momentary whim; they have learned to know that pictures are valuable properties, and they deliberate before they select. Add to this, what is now very certain, that public taste is progressively improving; and that the mass are beginning to discriminate between good works and bad; nay, between the meritorious and the careless productions of a painter. This principle is working its way, it will be ere long fully carried out; and artists will not find their account in producing things that "will do." If we except the two leading prizes—Lauder's 'Claverhouse,' and C. Landseer's 'Interior of the Ark,'—neither of which are fairly worth as many shillings as they have brought in pounds,—the selections have been made with much sound judgment. There are very few that would be utterly rejected even by the choice collector. And it should be especially borne in mind that prize-holders were unable to enter the several galleries until after the private "sales" had been made, and when it is reasonable to suppose the best works had previously been disposed of. We confess that, if heretofore we have entertained doubts as to the wisdom of permitting prize-gainers to select for themselves, these doubts have been in a great degree, if not altogether, removed by the present Exhibition. This is a topic, however, that will demand considerable attention hereafter; inasmuch as, we believe, among the late Parliamentary Committee a pretty general opinion prevails that the safer mode is to confide the selection of works to committees of societies appointed for that especial purpose. We may, consequently, find it necessary to expose some of the very discreditable "jobs," perpetrated by societies where this system has been adopted and pursued. The plan of the Art-Union of London is certainly liable to some objections and some frauds; but they are immeasurably less in extent and infinitely less repulsive than those which have been urged against Committees. We have before us—registered in the catalogue of the Art-Union Exhibition—a proof that very scandalous practices may grow out of the system of self-choice.* But the

* It appears that a Mr. Saunders obtained a £200 prize. We copy from a letter addressed to C. Gollwin, Esq., by a friend of Mr. Hollins, A.R.A.:—"A person, calling himself the agent of a Mr. Saunders, of Burton-upon-Trent, waited on Mr. Hollins with the object of purchasing a picture of his now in the Royal Academy, valued at 200 guineas, for Mr. Saunders, who had obtained a prize of that amount at the late distribution, and offered to select that picture, if Mr. Hollins would agree to purchase the picture again at a less price, £175 or so, as the prize-holder preferred having the money to a picture. Mr. Hollins, by this arrangement, would have received about £25, and have kept his picture, and Mr. Saunders had pocketed £175 of the Art-Union money. Mr. Hollins, of course, declined this arrangement; and, as he has no doubt you will agree with him that such a perversion of the funds should be avoided if possible, this information, he trusts, will

evil has been promptly met by the Committee who, in consequence, passed the following resolutions:—

"No arrangement whatever shall be made, or be attempted to be made, between a prize-holder and an artist, or any parties on their behalf, in the selection of a work of Art by which the prize-holder may obtain, or attempt to obtain, the return of a portion of the amount of the prize, or other valuable consideration.

"No prize-holder shall sell, or attempt to sell, the right of selection.

"Should it be discovered that any attempt has been made, or any collusion has taken place, for the purpose of evading the foregoing laws, or any part of them, the amount of the prize shall be forfeited, and merge in the funds of the Society, and the prize-holder shall have his subscription returned to him."

Of course, when the new Act is passed, care will be taken to obtain a legal power to enforce this regulation. We question much if such power now exists.

To return to the Exhibition. The Gallery of the British Artists in Suffolk-street, Pall Mall East, contains, besides the 253 prize pictures, proofs of the prints in progress, and examples of the bronze prizes. These latter are interesting and beautiful; and those by whom they have been obtained may be safely congratulated on their success. The gallery contains also Mr. Bell's statue of the 'Eagle Slayer,'—the work to which he is indebted for the honour conferred upon him by the Royal Commission. This, and Mr. Foley's statue of the 'Youth passing the Stream,' are, on a reduced scale, to be cast in bronze for prizes in the years 1845 and 1846. Both are works of singular merit, and it is highly to the credit of the Art-Union Committee that they have thus, while seconding the views of the Royal Commission, enabled a number of persons to obtain models of fine achievements in British sculpture.*

Inasmuch as we have already noticed nearly all the pictures contained in the Exhibition, it cannot be necessary that we now review them in detail; we repeat that, taken as a whole, it is a good col-

enable you to see that the money is *bona fide* laid out in the purchase of a picture by Mr. Saunders."

It would seem, from another letter written by Mrs. Claxton (of which we give a passage), that "two gentlemen called on Mr. Claxton, who is at present in the Isle of Wight, and, finding he was from home, requested to see me, when they introduced themselves by saying that a friend of theirs in the country had gained one of the £200 prizes in the Art-Union, and had commissioned them to choose the picture, and then to propose to the artist that he should give them some part of the price, which he only could receive from the Secretaries of the Society. I wished them much to write to Mr. Claxton, but they declined to do so, and also to leave their names, saying, if I would write they would call for his answer on Tuesday evening, and if he would mention how much of the price he would return them, they would then tell him how much they required; but if he refused they would select another picture, and endeavour to make the same arrangement with another artist. I received an answer from Mr. Claxton on Monday morning, in which he says, 'Should those gentlemen return, you must tell them I refuse their offer most decidedly, as they must know that, by accepting it, I should be defrauding the Society, and disgracing my profession.'"

As Mr. Saunders subsequently selected, at the price of £200, Mr. Lancelotti's picture of 'The Grandmother' (a very admirable work), the Art-Union Committee considered it only justice to that artist to insert in their catalogue a paragraph, stating, that they "examined him from any suspicion of collusion." All who know Mr. Lancelotti know that he would not have hesitated for a moment in rejecting so degrading a proposal, if a proposal of the kind had been made to him. Of the proposal of the kind had been made to him. Of the transactions referred to he was entirely ignorant, and rightly disposed of his picture at the price originally demanded for it, perfectly unaware that any attempt at disreputable bargaining had been made by the prize-holder. The Profession does not contain a gentleman of higher honour and more irreproachable character than Mr. Lancelotti, or one more universally esteemed or respected. The "friends" of Mr. Saunders finding themselves so properly reproved, and that the attempt was fruitless, did not repeat it, but made their purchase *bona fide*.

We trust and believe there is not an artist living who would not have acted as Messrs. Hollins and Claxton did; but we are not the less grateful to them for upholding the professional character while maintaining their own honour.

* We venture to suggest to the Committee that it would be well to issue a larger number of bronze casts than they have hitherto. Inasmuch as they stipulate to supply a *proof* of the engraving to all subscribers of £35s., they might also agree to present a bronze cast to all subscribers of £21; of course in lieu of the twenty prints to which he would become entitled. We cannot doubt that many persons would subscribe this sum to secure a cast.

lection and a wise selection, and, as contrasted with the gatherings of three or four years back, affords conclusive evidence of increasing taste, and the beneficial working of the Institution; not alone as "giving encouragement to artists beyond that afforded by the patronage of individuals," but as essentially aiding "to extend a love of the Arts of Design throughout the United Kingdom."

Although we do not comment upon the pictures here assembled, we may enumerate a few of the best, chiefly for the information of provincial readers, who may not otherwise be enabled to ascertain what selections have been made out of the Metropolitan Exhibitions.*

'St. Brelade's Bay, Jersey' (S.B.A.), J. TENNANT, £40. 'Scene from "Le Bourgeois Gentilhomme"' (R.A.), T. M. JOY, £60. 'Cattle and Figures—Evening effect' (S.B.A.), W. SHAYER, £50. 'A Rapid Stream' (R.A.), T. CRESWICK, £50; £37 15s. 'Watering Cattle' (S.B.A.), H. J. BODDINGTON, £20; £26 5s. 'Clavishouse ordering Morton to be carried out and shot, for having given Refuge to Balfour of Burley' (R.A.), R. S. LAUDER, £400. 'Winter' (S.B.A.), J. F. HERRING, £70. 'The Brook' (R.A.), T. CRESWICK, £50; £37 15s. 'The Market Wagon' (S.B.A.), A. MONTAGUE, £30. 'Welsh Scenery—The Accident' (S.B.A.), H. M. ANTHONY, £25. 'From the old Scottish Song of "Get up and bar the Door"' (R.A.), A. FRASER, £20; £24. 'The Revolve' (S.B.A.), T. CLATER, £60; £24. 'The Sisters; or, the Lecture unheeded' (B.I.), Miss S. E. THORN, £25; £30. 'Repose' (R.A.), T. S. COOPER, £60. 'A Reminiscence of Rome' (R.A.), F. WILLIAMS, £35. 'Maspie Island, near Henley-on-Thames—Early Morning' (R.A.), J. TENNANT, £40; £31 10s. 'The Return of the Dove to the Ark' (R.A.), C. LANDSEER, £300; £315. 'Beach Scene, with Figures' (S.B.A.), W. SHAYER, £40; £55. 'A Cottage at Clewer' (S.B.A.), A. MONTAGUE, £20. 'Return from Hunting' (S.B.A.), J. TENNANT, £20; £52 10s. 'Waiting for the Ferry' (R.A.), W. BARRAUD, £100; £100. 'Gipsies' Tent at Early Dawn' (S.B.A.), T. CLATER, £15; £21. 'Fawn Shooting in Knowle-park, Kent' (B.I.), J. WILSON, Jun., £10; £20. 'The Halt on the Danube' (S.B.A.), J. ZEITNER, £10; £20. 'The Grandmother's Blessing' (R.A.), G. LANCE, £200. 'Contemplation' (S.B.A.), A. JOHNSTONE, £25; £21. 'Yarena, on the Lake of Como' (B.I.), G. E. HERRING, £25. 'Upnor Castle, on the Medway' (S.B.A.), J. B. PYNE, £30; £50. 'Settlement of the Corn Laws' (S.B.A.), H. J. FIDDING, £60; £100. 'The Sand Hill' (S.B.A.), W. SHAYER, £50; £55. 'The Weary Traveller' (S.B.A.), J. ZEITNER, £20; £26 5s. 'Sir Roger de Coverley and the Spectator go hunting' (B.I.), R. B. DAVIS, £80. 'The Ploughed Field' (R.A.), F. R. LEE, £15; £20. 'Part of the Ramparts, Andernach' (B.I.), C. F. TOMKINS, £25. 'Interior of the Lady Chapel, Church of St. Pierre, at Caen, Lower Normandy' (R.A.), D. ROBERTS, £20; £105. 'The Sailor engaged to marry returns from his voyage only to die' (R.A.), T. UWINS, £40; £60. 'Watering Cattle' (S.B.A.), G. WILCOX, £20; £21. 'Scene in the Vale of Aahburton, South Devon' (S.B.A.), H. J. BODDINGTON, £60; £73 10s. 'The Ballad' (B.I.), C. DUKES, £10. 'Luther listening to the Sacred Ballad' (R.A.), R. M'INNES, £100; £150. 'The fatal Letter of Charles I. intercepted by Cromwell and Ireton' (R.A.), H. J. TOWNSEND, £70; £84. 'The Avenue, Shobrook-park' (B.I.), F. R. LEE, £40; £100. 'The Church of St. Melon, Rouen' (S.B.A.), E. HASSELL, £40. 'The Ford, a Scene in Inverness-shire' (R.A.), A. COOPER, £40; £43. 'The Escape of Prince Charley' (R.A.), R. R. M'LAN, £20. 'Pyramids of Ghizeh—Sunset' (R.A.), D. ROBERTS, £40; £100. 'The Cadgers' (S.B.A.), J. ZEITNER, £40; £60. 'Interruption' (B.I.), J. LANSKIP, £30. 'Popping the Question' (S.B.A.), T. CLATER, £20; £35. 'Village Maidens of the Olden Time returning from the Harvest-field' (R.A.), T. F. MARSHALL, £40. 'Hack Fall—Yorkshire' (S.B.A.), J. C. BENTLEY, £25; £24 7s. 'A Calm' (S.B.A.), J. WILSON, Jun., £15; £18. 'La Fleur's Departure from Montreuil' (R.A.), E. M. WARD, £50; £125. 'The Old Jetty and Pier at Burlington Quay' (S.B.A.), A. CLAY, £40; £60. 'Rebekah receiving the Presents from Abraham's Servant' (R.A.), J. P. PHILLIPS, £70. 'Scene of the Vintage among the Ruins of the Palace of the Caesars, in the Orto Farnese, Rome, painted on the spot' (R.A.), F. WALMISLEY, £40; £100. 'Fishing Boats going into Burlington Quay' (S.B.A.), A. CLAY, £20. 'The Tomb of Christ, immediately after the Resurrection' (R.A.), F. DANBY, £40; £100. 'On the Tees, near Rokeby' (R.A.), J. M. YOUNGMAN, £15; £15 15s. 'Hagar and Ishmael' (B.I.), H. N. O'NEIL, £20; £73 10s. 'The Outskirts of the Fair' (B.I.), A. MONTAGUE, £40. 'Fleur-de-Marie at the Farm of Bouqueval' (R.A.), A. JEROME, £25; £26 5s. 'Scarborough' (B.I.), A. CLINT, £70; £63. 'French Roadside Inn, with Horses in readiness for the Diligence' (B.I.), J. F. HERRING, £25; £50. 'A Mill at Trevien, near Llanrwst' (R.A.), H. JUTUM, £50. 'One of the Interviews that took place between John Knox and Mary Queen of Scots, respecting her Mar-

riage with Darnley' (R.A.), W. P. FRITH, £80. 'Scarborough, from the South Sands' (S.B.A.), J. B. PYNE, £60. 'The Mirror' (S.B.A.), A. J. WOOLMER, £25; £31 10s. 'The Lesson' (R.A.), FANNY M'LAN, £40; £50. 'Cottage Interior' (R.A.), Mrs. GROVER, £40. 'The Highland Coronach' (B.I.), R. R. M'LAN, £40. 'Landscape and Cattle' (R.A.), J. WILSON, Jun., £15. 'The Novice' (B.I.), E. ELMORE, £50. 'Waiting for the Ferry—a Scene in Holland' (S.B.A.), H. LANCASTER, £70; £80. 'Gil Bias exchanging Rings with Camilla' (B.I.), A. EGG, £15; £40. 'The Dairy' (S.B.A.), W. SHAYER, £60; £100. 'Gipsies on the Tramp' (S.B.A.), H. J. BODDINGTON, £20; £40. 'Italian Cornfield' (B.I.), A. ELMORE, £30. 'An old Fishing-Mill on the Ouse' (S.B.A.), H. J. BODDINGTON, £30; £45. 'The Stray Lamb' (S.B.A.), F. Y. HURLSTONE, £70; £80. 'An Interior at West-hill House, Hastings' (R.A.), W. COLLINGWOOD, £40. 'Margie Lauder' (S.B.A.), A. JOHNSTONE, £60; £52 10s. 'Cochem, on the Moselle' (R.A.), C. DEANE, £20; £40. 'Gipsy Camp' (S.B.A.), W. SHAYER, £40; £100. 'On the Thames near Reading' (B.I.), J. TENNANT, £40. 'Heath Scene' (R.A.), J. STARK, £40. 'Twilight' (R.A.), G. E. HERRING, £10; £20. 'An Irish Peasant awaiting her Husband's Return' (R.A.), H. M. ANTHONY, £15. 'Fruit and Flowers' (B.I.), Mrs. GAUGAIN, £20. 'Near Goring, Oxfordshire' (S.B.A.), J. TENNANT, £30; £42. 'On the Roe, near Conway' (S.B.A.), J. W. ALLEN, £15; £30. 'King Josiah shooting "the Arrow of Deliverance"' (R.A.), W. DYCE, £70; £150. 'The Vicar of Wakefield's Family, after the Fire' (R.A.), C. STONHOUSE, £50. 'A Pastoral Scene' (R.A.), J. WILSON, Jun., £50. 'Sancho Panza solving a Problem' (S.B.A.), J. P. PHILLIPS, £70. 'Loch Katrine—the subject from Scott's "Lady of the Lake"' (R.A.), E. F. BUCKLEY, £20; £36 15s. 'Making Signal for a Pilot off St. Malo' (W.C.S.), C. BENTLEY, £30; £42. 'The Rhine above Bingen, from St. Rock's Chapel' (N.W.C.S.), J. FAHEY, £30. 'On the Balder, at Cotherstone, Yorkshire' (N.W.C.S.), J. M. YOUNGMAN, £20; £19. 'Admonition' (N.W.C.S.), A. H. TAYLOR, £20; £21. 'View of Ben-y-glo, Perthshire' (W.C.S.), C. FIELDING, £30; £35 15s. 'Entrance to the Port of Trepot, Coast of Normandy' (W.C.S.), W. CALLOW, £25. 'Washing—Scene among the Rocks, Portel, near Boulogne' (N.W.C.S.), J. J. JENKINS, £30. 'Cloch Light-house, Coast of Scotland—Early Morning' (W.C.S.), H. GASTINRAU, £30; £26 5s. 'Scene from "King Lear"—King Lear, Cordelia, Physician' (W.C.S.), JOSEPH NASH, £20; £18 15s. 'Kenilworth Castle, (W.C.S.), F. DE WINT, £15; £15 15s. 'Skelwith Force, with Langdale Pike in the distance, Westmoreland' (N.W.C.S.), H. P. RIVIERE, £50; £52 10s. 'The Invalid' (N.W.C.S.), F. W. TOPHAM, £15. 'Expectation' (N.W.C.S.), J. J. JENKINS, £15. 'Flowers—The China Aster' (R.A.), V. BARTHOLOMEW, £20. 'The Forgotten Word' (W.C.S.), A. D. FRIPP, £20. 'A Distant View of Dunster Castle and Minehead, Somersetshire—Sunset' (W.C.S.), COPLEY FIELDING, £60. 'Kirkstall Abbey, Yorkshire' (W.C.S.), F. DE WINT, £10; £12 12s. 'Rue Notre Dame, Caen' (W.C.S.), S. PROUT, £10; £8 8s. 'Perdita and Florizel' (N.W.C.S.), E. H. WEHNER, £15; £26 5s. 'The Contest for the Bridge' (W.C.S.), G. CATTENMOLE, £200; £262 10s. 'A Group of Young Gipsy Women' (W.C.S.), O. OAKLEY, £25; £36 15s. 'Interior at Chateris, France' (W.C.S.), S. PROUT, £10; £8 8s. 'The Interview between Mr. Haredale and Dolly Varden, at the Library Door.' Vide Mr. Dickens's "Barnaby Rudge." (S.B.A.), Miss CLATER, £10; £12. 'A Scene in Devonshire' (N.W.C.S.), H. JUTUM, £15. 'Mecenas's Villa, Tivoli—Twilight' (W.C.S.), G. A. FRIPP, £40; £31 10s. 'Colonnades of the Ducal Palace, Venice' (W.C.S.), S. PROUT, £25; £21. 'Shrimpers on the French Coast, returning with the Rising Tide' (N.W.C.S.), Jos. J. JENKINS, £15. 'Summer' (N.W.C.S.), H. JUTUM, £25; £20. 'The Shepherd's Meal' (N.W.C.S.), F. W. TOPHAM, £40; £47 5s. 'A Halt in the Nubian Desert' (N.W.C.S.), HENRY WARREN, £150. 'View on the Tees' (N.W.C.S.), J. M. YOUNGMAN, £10. 'Interior of the Hall, Crewe Hall, Cheshire, the Seat of the Right Hon. Lord Crewe' (W.C.S.), J. H. NASH, £50. 'Durham, from Crook Hill' (W.C.S.), T. M. RICHARDSON, Jun., £25; £36 15s. 'Barleymen, Shrimping off the Bligh, Mouth of the Thames—Sunset' (N.W.C.S.), E. DUNCAN, £60. 'On the Thames, at Wargrave' (W.C.S.), G. A. FRIPP, £30; £31 10s. 'Lower End of Llyn Dinas, North Wales' (W.C.S.), D. COX, £30; £31 10s. 'Loch Dan, County Wicklow' (N.W.C.S.), W. TELBIN, £25. 'Opheia—a Bust in Marble' (S.B.A.), W. C. MARSHALL, £30. 'The Greeks of Albania' (S.B.A.), B. SANGIOVANNI, £15; £10 10s.

We have occupied with this subject as much space as we can well spare; and must postpone the remarks we designed to offer as to the future policy and probable proceedings of the Art-Union of London—in the more dignified position the Committee now occupy as recognised and directly encouraged by the Legislature. Its exchequer will no doubt, under such auspices, be very largely augmented; and we hope that its list of subscribers next year will contain the names of many who withheld their patronage from the Institution while a doubt of its legality existed:—foremost among its new supporters we trust to find the

name of Sir Robert Peel; and we shall attribute shame to THE ARTIST whose picture has been purchased by the Society, and who does not appear among the avowed encouragers of it. We make this remark, because we have observed with no inconsiderable surprise, how few of our artists have been hitherto ranked among the members. It is, perhaps, the only way by which such individuals can express their sense of the services rendered to Art and its professors by the Art-Union of London. Of the 200 painters to whose purchased works we have been referring, there are (strange to say) not above 30 who have ever contributed a guinea to aid the fund which has so largely aided them.

We have only to add, that already the improving circumstances, and the more elevated position of the Society, have led to loftier efforts on behalf of the Arts. In proof, we quote one of the closing passages of the Prospectus:—

"In order to obtain a good subject for engraving, and to induce the production of a superior work of Art, the Committee offer the sum of £500 for an original picture illustrative of British History. Cartoons, six feet by four feet six inches, are to be sent in (as will be hereafter notified) by the first day of January, 1846, and from these the selection will be made. Artists must send specimens of their abilities as painters, if required so to do. The successful candidate must undertake to complete the finished picture, of the same size as the cartoon, by the 1st of January, 1847, and to superintend the engraving.

"The Committee wish it to be understood that their object, in giving so long a period for the preparation of the cartoon, is for the purpose of affording artists sufficient time to study thoroughly the various details of their compositions, and to produce in the cartoon a completely finished and well-wrought study for the picture.

"The Committee have it in contemplation to offer hereafter a similar premium to sculptors for the production of a group or bas-relief in marble."

NEW MODE OF DISTRIBUTION BY BALLOT.

THE Committee of the Royal Irish Art-Union have under consideration a new mode of distributing prizes by ballot. It is, in its leading feature, that to which we referred two or three months ago, as originating with Mr. Graves, the publisher, during the delivery of his evidence before the Committee of the House of Commons, and which we described as a decided improvement on the present plan. It would appear, however, that a similar proposition was, two years ago, submitted to the members of the Irish Art-Union, "with a view to its adoption by the Society, was postponed for future consideration, on account of the period being inconvenient for any change likely to entail any additional trouble on the officers of the Society at that time." The precise method which Mr. Stewart Blacker adopts will be best explained in his own words:—

"It is simply after the prizes have been selected and exhibited, or ready for exhibition, to give the fortunate prize-holders a choice in the obtaining of the works of Art, in the strict order in which the prize may fall to their lot. The prizes will be drawn as usual, only the individual to whom No. 1 falls will have the first choice of the entire collection selected, and may take No. 1, any priced £100 in our list; or he may prefer No. 40—priced but £25—in which case the individual to whom choice No. 2 falls may take No. 1, price £100, or any other lower-priced work, as may suit his taste or convenience to give it accommodation, and so on, to all the persons entitled to prizes, in regular order of choice."

We shall heartily rejoice to find this plan adopted by the Royal Irish Art-Union. It is a decided improvement on that in present use, by which a subscriber who obtains a prize may receive that which gives him no pleasure, and to which he attaches no advantage. Under the new arrangement there would be but one prize-holder who would have no choice at all. The probability is, therefore, that at least nine out of ten would be as thoroughly content as if they had chosen for themselves out of the whole Exhibition, while very few indeed would complain of ill luck in finding their objects of selection comparatively limited: their choice is now "Hobson's choice—that or none."

* The capital letters denote the exhibitions from which the selections were made; we have given the two sums when the picture brought more or less than the amount of the prize.

OBITUARY.

WILLIAM NICHOLSON, ESQ., R.S.A.

Among the numerous individuals whose connexion with Art has rendered them conspicuous in the eyes of the public, few in recent times have deserved higher commendation than the late William Nicholson, to whom and to whose exertions the existence of the Royal Scottish Academy of Painting, Sculpture, and Architecture is mainly, if not indeed entirely, attributable. Numerous efforts had been made by the resident Scottish artists to establish such an Institution; but from the want of a cordial feeling among themselves, or the absence of those business habits so essential to the success of any complicated institution, all their attempts had proved signal failures. In the year 1819, however, a union of the leading members of the Scottish aristocracy was formed under the name of the Royal Institution for the Encouragement of the Fine Arts; and that body undertook the management of an annual Exhibition of works by living artists, who were invited to contribute their works, in exchange for which the artists were entitled to the chances of sale afforded by the Exhibition, but to no further benefit, and to no share whatever in the management of any funds arising from the Exhibition, nor to any voice in the arrangements or internal economy of the Institution. Several years' experience having proved that the Exhibitions did more than defray the incidental expenses, the artists naturally considered that, as the attraction of their works was the cause of this pecuniary advantage, they had some right to understand what was the ultimate destination of the funds so acquired. To a respectful inquiry on this head the Directors of the Royal Institution returned a peremptory and not over courteous refusal of any explanation whatever, either as to the amount of profit, or the purposes to which it was meant to be applied. Indignant at such a course of proceeding, and justly offended by the tone of dictatorial domination assumed by the Directors of the Institution, a few of the most spirited among the artists resolved at once to abandon all connexion with a body which could treat them in so supercilious a manner, and to form themselves into an Academy of Art, in which the sole management and all the contingent advantages should be shared exclusively among the artists. Among the foremost in this good work was the late Mr. Nicholson. Fortunately for himself, as well as for the infant Academy, he was placed in such circumstances of worldly ease as to be totally independent, and, with a fortitude which knew no quailing, he stood forward and nobly sustained the combat in which hauteur, pride, and arrogance sought to crush the rising spirit of the young Academicians. To add to the difficulties of his situation as Secretary, it is well known that defections from the ranks of the confederates were secured by the influence of some wealthy members of the Royal Institution. By perseverance and tact, however, he succeeded in securing the cordial co-operation of several of his most eminent artistic brethren, and by their assistance the Academy was placed on so secure a basis that the opposition of the Royal Institution, having proved entirely fruitless, was at length formally withdrawn. For a period of nearly seven years he continued to perform the duties of Honorary Secretary with the same zeal and alacrity by which his earlier exertions in behalf of the Academy had been distinguished; and up to the latest period of his life he remained a devoted and intelligent promoter of its interests. To his disinterested labours and untiring assiduity must be placed, in a great degree, the popularity and just public estimation which has attended the career of the Scottish Academy during a long series of years, and which has enabled it to spread a taste for, and an appreciation of, Art among the Scottish public, which has already been productive of much good, and which promises to become yet more beneficial. Deeply imbued with a spirit of true liberality, he insisted that the Academy, as a public institution incorporated by royal charter, and originally borne through an arduous struggle against fearful odds by the force of public opinion, were bound by every tie of gratitude and good feeling to acquaint the public with the manner in which its affairs are conducted; and although in this opinion he differed from many of his colleagues, yet he had the fact of the first sym-

pathy being excited in its favour by such a straightforward course of action in support of his theory.

As an artist, the reputation of Mr. Nicholson rests chiefly upon his water-colour portraits, many of which were greatly admired. To such an extent, indeed, were these prized, that they procured for him the patronage of all the lovers of Art among the nobility and gentry of Scotland. He etched and published a series of portraits, accompanied by short biographical notices of the individuals. These consisted, among others, of Robert Burns, and his correspondent George Thomson; Professor Playfair, Bishop Cameron, Sir Walter Scott, and many others. They had the rare merits of being faithful likenesses and spirited works of Art. Mr. Nicholson was a native of Newcastle-on-Tyne, but was a great many years resident in Edinburgh. He was of an amiable and gentle disposition, pleasing in his manners, generous in feeling, of inflexible integrity, and unbending firmness of purpose. His health had been for some time visibly declining, although for a short time before his death he was considered to be recovering; but he was seized with a sudden attack of fever, which terminated his existence, after an illness of eight days, on the 16th of August, in the sixtieth year of his age.

MONTAGUE STANLEY.

This gentleman, who, as stated in a preceding number, died at his residence at Ascot Tower, in the Isle of Bute, on the 5th day of May last, was born in the town of Dundee, in January, 1809; but before he had attained the age of eighteen months he had crossed the Atlantic with his parents, who settled at New York, where his father died when he was only three years old. His mother having married again, the family removed to Halifax, and here young Stanley evinced great pleasure in associating with the Indians who resided in the neighbourhood, and from them he acquired great dexterity in the use of the bow and arrow. At the early age of eight years, the precocity of his understanding, coupled with the beauty of his person, pointed him out as an attraction for the stage, and, in accordance with the belief so induced, he made his appearance as *Ariel* in the "Tempest." From that period till he had completed his tenth year he made occasional appearances. About this period of his life he adopted the stage as a profession, induced by the death of his stepfather, who died of yellow fever at Kingston in Jamaica, whither he along with Stanley and his mother had removed. Shortly after this event, Montague and his mother sailed for England. His first indication of any predilection for Art was during the eleventh year of his age; this juvenile effort consisting in his copying the picture on a Dutch clock. From 1820 to 1838 he continued to pursue his theatrical career, the chief portion of which time was spent in Edinburgh, where he was a very popular favourite. In the spring of 1838, while yet in the height of his popularity, having previously studied landscape painting under Mr. Ewbank, and having pursued it as a profession with considerable success, conscientious scruples of a religious nature induced him to relinquish the histrionic profession. He accordingly retired from the stage, and sedulously cultivated the art of landscape and marine painting. His success in this new walk of life was great beyond any reasonable expectation, and many of his pictures brought high prices. While his reputation was still increasing he was attacked by a rapid consumption, which speedily terminated his brief artistic career. Brief as that was, however, he had been for several years an Associate of the Royal Scottish Academy, and was universally esteemed; to the annual Exhibitions of the Academy he was a constant and extensive contributor. He was naturally endowed with great energy of purpose, and was possessed of considerable versatility of talent, and an amiable disposition united to great activity of mind and unconquerable industry. He was married in 1833, and has left a widow and seven children.

A singular accident caused the destruction of almost all his sketches and other artistic properties. These having been consigned to an auctioneer in Edinburgh for the purpose of being sold, in coming along the Edinburgh and Glasgow Railway some sparks from the engine set fire to the truck in which they with other goods were contained. The rapid motion fanned the flame to such an extent before the train could be stopped that not a vestige of any of his property, and indeed hardly any even of the truck, was saved.

ART IN THE PROVINCES.

MANCHESTER ROYAL INSTITUTION.—EXHIBITION OF MODERN ARTISTS.—Referring our readers to the remarks connected with this Exhibition conveyed in our last number, it is with pleasure we are enabled to announce (through the medium of the same friendly correspondent therein alluded to) the continued interest felt by the inhabitants of the great manufacturing metropolis in the works of modern Art now on the walls of the Royal Institution. The subscription-book of the Art-Union is making most satisfactory progress; and we feel pleasure in being enabled to announce the following sales, in addition to those specified in our last number:—

'Out of Reach,' Grimstone; 'Tunbridge Church,' J. J. Dodd; 'The Guardian Angel,' S. Bendixen; 'Landscape, with Cattle,' J. Tennant; 'Take Care,' J. Absolon; 'Vide Spectator,' ditto; 'The Lotterer,' ditto; 'View of Richmond,' J. Dobbin; 'Cornish Fishpeople,' W. Shayer; 'Half Holiday,' W. J. Bodington; 'Scene in a Spanish Posada,' F. Y. Hurstons; 'Dead Game,' G. Stevens; 'Red Riding Hood,' ditto; 'Otter Stream,' H. Backhouse; 'Glen Sannox, Arran,' A. Ferigal, jun.; 'Landscape, with Cattle,' J. Tennant; 'The Times,' T. Clater.

Looking, therefore, at the sales already effected, and the probable amount of subscriptions to the Art-Union, there can scarcely be a doubt of this Exhibition proving the most successful of any that Manchester has yet known; whilst the most agreeable part of our duty is the confirmation of the opinion, more than once expressed, that this town will, ere long, take the same lead in the encouragement and promotion of Art, as it has already attained in the extent and importance of its manufactures. Its inhabitants are looking now with intense interest to the School of Design established there five years ago, and are giving to it the support and encouragement of which it is so worthy. We give (in a note) some particulars of an Exhibition now going on, which we doubt not will be read with interest by those who are aware of the high importance attached to such establishments, connected so essentially with the interests of our manufactures.*

LIVERPOOL AND BIRMINGHAM.—Neither of the Exhibitions have yet opened; both are, however, in preparation, and, we believe, will take place early in October. The delay to so late a period of the year has arisen in consequence of the postponement of the drawing of the Art-Union prizes in London. From the two great towns we receive the most satisfactory statements concerning their prospects; in both places great improvements are anticipated—not only in the character of the collections, but in the amount of public patronage.

* **SCHOOL OF DESIGN EXHIBITION.**—We regret that we can do little more at present than call the attention of our readers to the interesting Exhibition now open at the School of Design in Bond-street. The nucleus of the Exhibition consists of the drawings made by the students, in competition for the prizes given by the Council; and many of our manufacturers and tradesmen have obligingly contributed articles illustrating the objects of the School in its bearing upon Industrial Art. Considering the short period during which the School has been under the new system of management, the productions of the students cannot but be highly satisfactory to the subscribers and to the public at large; and, although some of the drawings are but simple in themselves, yet a solid and broad foundation is now being securely laid; and it requires no prophet's eye to detect in many of the specimens under notice the germ of better things. The manufactured articles comprise examples of calico printing, silk and glass damask weaving; one or two beautiful productions of the jacquard loom, carpets, paper-hangings, hardware, china, and porcelain, wood-carving, colour-printing from the lithographic stone, well worthy of notice, and many other interesting articles of ornament and decoration. The rooms have lately been enriched by a most valuable donation from James Thomson, Esq., of Primrose, consisting of large plaster casts from the frieze of the Temple of Jupiter Stator, at Rome; admirable subjects to draw from, and well fitted to inspire the student with a portion of the same spirit in which these beautiful models themselves have been conceived. No Institution which we possess is more worthy the attention and support of our townsmen than this. It strikes at the very root of that inferiority of design with which our continental neighbours have long had good reason to reproach us; and, while it tends directly to increase the honourable sources of our country's wealth, it aims at the still higher object of elevating the taste of the industrious classes, greatly increasing their powers of design, and, as a natural consequence, surrounding the articles of every-day use, and the pursuits of every-day life, with elegance, beauty, and refinement.—*Manchester Guardian.*

THE NOMENCLATURE OF PICTORIAL ART.*

By J. B. PYNE.

THE three great distinctive styles, and of which it were easy to name examples, would appear to be the simple, the beautiful, and the grand. Beyond the extreme verge of this, may be placed the sublime, and of that, the coarse, low, or puerile.

The beautiful thus stands midway amongst the three styles, trenched upon by grandeur upon the one hand, and by simplicity on the other; far into both which styles it occasionally carries its influence, without losing much of its own character. The instances, therefore, of comparative beauty are numerous. Not so, however, with the terrible sublime. Placed at the extreme verge of high excellence, it may be entered by the grand on one hand only; there is nothing beyond to affect it. And, independently of the difficulty of its achievement, there are few minds capable of its conception; hence partly the cause of its rareness: for a man in attempting the sublime may fall beneath the grand, and so on downwards through the whole scale of style, more readily than ascend it through accident, as it is more likely that one may fall down a precipice than fall up even a ladder.

The legitimate province of a high style in painting, like that of the drama, is to give, in its fullest tone and vigour, a picture of the possible, pure, and abstract passion of a scene or an individual, rather than that amount of apparent passion which may have accompanied the actual occurrence; for some of the finest points in history, if given on the stage or the canvas, as they may have been actually performed by the original actors, with no other accompaniments for their embellishment than the commonplaces of actual season and circumstance attending them, may make but sorry subjects for the painter, and anything but pleasing or exciting representations for the imagination.

The moral intercourse of man follows the same direction when passion or feeling forms the impulse; and, to descend to the every-day business of life, a written effusion of gratitude warms in proportion to the distance between the object and the writer, and very naturally and properly would be likely to beggar any verbal acknowledgment for an act of common liberality, or one resulting from the strongest affection. It is not the less sincere because the more ardently expressed, but on the contrary.

A lover before his mistress is proverbially mute: if otherwise, the depth of his affection may be doubted, as leaving him sufficient self-possession to be eloquent; while his written effusions are as proverbially warm; breathing the depth and intensity no less than the sincerity of his feeling.

This depth, and intensity, and sincerity, form, when applied to the general passions by the painter, the sublime and all-absorbing truth of a high style. The difficulty of its study increases with the progress of society; and its value in Art naturally increases with its rarity. The passions of man become locked up by education, and the strong curb of the *nil admiranda* augments his power of controlling the expression of them. The civilized diplomatist erects himself into an animated post; and the chief of savage life either paints or tattoos the face into a living enigma; and both for the same purpose—that of deceiving his fellow man, and defying him to fathom the actual workings of his mind; a state of things which leaves the painter of abstract passion comparatively in the dark.

The child alone—with some few instances in more impulsive and natural woman—remains for the study of the painter; and although the grander expressions, if left to nature, may be expected to develop themselves more fully in maturity, yet one seldom or ever meets in manhood with the pure and unalloyed majesty of an infant's frown, or the inspiring and joyous abandonment of its full-blown laugh. To express the perfect repose of sleep seems the almost exclusive privilege of infancy and childhood, compared with which the slumbers of manhood are a drowsy thralldom, rather than that still and calm mean state between life and death; that debatable ground upon which all animate nature meets to avert the one and secure the other; not the actual point of repose, but a struggle round about it; and the oscillations over which carry the would-be sleeper and dreamer

far into that sphere of emotion and muscular movement which may be called waking. An individual, therefore, of strong and prompt impulse, is, to a painter, an object of the highest interest, an intimacy with which can hardly be cultivated at too high a price.

As there has been much division of opinion and consequent controversy on the particular manner of work or execution, degree of finish, and chromatic ornament necessary or admissible, in a really great style of painting; it may be interesting, if not useful, to examine a little further into such a question (for question it remains), in an article on style.

It may be best—as a ground for argument—to take the two extremes of high and low style; as, should those be taken which approximate them only, doubts may the more readily creep in, and opinions obtain, which (having in them a degree only of the erroneous, with beauty to recommend them) may be difficult to shake off. For we daily bow to what is not wholly and radically wrong, much in the same manner as man may be daily tempted to indulge in what is only hurtful, while he would at once revolt at a deadly poison.

It may be readily conceived that what the world generally looks upon as high finish, beautiful colour, splendid effects of chiaroscuro, and dexterous execution, are as inadmissible in the highest style, as they are most assuredly the qualities which alone constitute the value of works in the lowest; and the suggestion as naturally arises, that what forms the very aliment of the one, without which it cannot exist, and upon which it grounds its only claims on the admiration, cannot become the proper constituent of the other.

As so few painters have produced what is essentially of the very highest order, it would be consummate presumption to attempt laying down an only road to so high an end; and the charge of such presumption I do not intend to incur; but the task of discovering, first, what does not lead to it, and afterwards that which may militate against it, is comparatively easy; and many may be found with powers peculiarly fitted for such a purpose, could these powers be directed into the proper channel for the inquiry.

To commence, therefore, let us for a moment imagine before us a first-rate picture of still-life, as the representative of the lowest acknowledged walk in painting.

It is exquisitely composed as to the arrangement of lines, and general disposition of objects; the colour is deep, rich, transparent, and luminous: a picture of gems, it glows the gem of still-life pictures.

The whole world has been ransacked, if not plundered, to contribute its material glories. Crowns torn from the brows of kings radiate its centre, and the crystal vase rises up in classic elegance from the polished and clear shadows of its background. The light of pearly sky shoots athwart the group, and meets the pearls of earth, the pearls of price; while suns and constellations of diamonds flash their pure light through this heaven of gems.

What is the result? The eye is charmed, but the imagination not only slumbers, but refuses to be awakened; the passions remain still as the dark waters of a well,—they do not even vibrate. The eye and curiosity are alone at work; every inch of the canvas is pored over with a quiet delight, and the single flaw or imperfection in the imitation, which would be sufficient to break the weak charm, is undiscoverable.

We leave, then, without much regret, the innocent sensualities of the low style, and come to a work which may represent the interests of the higher.

The one chosen is a picture of another order, from out which the profoundly intense and severe gaze of the Founder of the Universe rests upon you, as conceived by one of His master spirits. It is the 'Logos of Da Vinci!'

What is the result of a communion with this picture, as compared with the first?

The mind, at first, is slightly disposed to cower before the darkened splendour of its lofty and divine expression. The whole imagination is filled;

* This extraordinary work, before which none can remain unaffected, and many quail, is lately engraved (in small), and is in the possession of Philip John Miles, Esq., near Bristol, from whose possession an attempt was made to remove it by the offer of an enormous sum, though not a too large one, by Napoleon Bonaparte.

the faculties are absorbed in the sublimity of the work. The upraised hand of the Deity, which is of an almost unapproachable grandeur of form, would command the stillest attention of itself.

In the state of mind, then, raised by a contemplation of this great work, the eye and the curiosity have no leisure to search for finish; the beauties of colour, of execution, and light and shade, with their fascinating inthralment, are not there; and if they were, would be felt as misapplied, impertinent, and obtrusive, while full floods of the sublimest image are pouring into the mind a solemn torrent of absorbing and high sensation.

It is barely possible, that altogether a finer instance may have been selected to represent the great or high style, as this is a picture of a single figure only, and that reaching but to the middle; but sufficient has been perhaps shown by it to prove, that exciting an interest so much superior to, while possessing none of the qualities forming the value of the first work, it does not depend on them for its effect. The next inference to be drawn is, that, filling the imagination to repletion without them, they would be useless, if not worse than useless, as no faculty is left sufficiently disengaged for their appreciation. And if it be for a moment suggested, that such a work may as well have added to it the purely ornamental qualities, for the pleasures of persons unable to enjoy those of the higher order, the answer may be, that there are other works to an infinite number of a purely ornamental character, which extend from the lower walks, upwards, to within half way towards the highest, to which such ornamental attributes are natural and appropriate; and to which works it were judicious to confine them, rather than desecrate the sacred region of the sublime, for a class—a small class I hope—of persons, who are only to be tickled into admiration by dexterous finish, sensually rich colour, flippant execution, and a high varnish.

One of the strongest arguments perhaps for the omission—in works of a high style—of what is purely ornamental, rises out of the fact, that while the mind is sublimed by high passion, it is not distinctly conscious of anything but what immediately causes it. This is universally the case, and is limited only by the various character and power of the minds operated on. Thus, a weak mind would be thrown into a state of admiration by less materials than would a strong one; and that which would produce the feeling of sublimity on one mind, may fail to produce the same impression on another of a higher courage and firmness. So much is this the case, that the *nil admiranda* is cultivated, as a mode of exhibiting an artificial high mind, and high courage.

The aristocracy of savage life cultivates the same power, along with an indifference to bodily pain; and to no other circumstance may be attributed the perfect self-possession and absence of all excitement, displayed by some savage chiefs, who some years since were introduced here, to the wonders of a civilized metropolis.

As has been said before, the mind, when sublimed by high passion, is not distinctly conscious of anything but that which immediately produces it; and when this feeling is carried to excess, so that the capacity of the mind is more than filled, it, as it may be said, overruns, and exhibits delirium, terror, or ecstasy of some character or other, and does not in that state see distinctly or connectedly those things which at first produced such feelings.

This latter and maximised state of feeling can never be expected to be produced by any work of Art, or it would furnish grounds—though slight ones—for a decided absence of all the ornamental qualities in works of high pretension. The first state of the mind is, on the contrary, frequently experienced before works of a very lofty order,—a state in which it is barely conscious of anything but what is immediately productive of its temporary elevation.

From this view of the case it may, on a superficial examination, appear barely warrantable to slight the accessories of a picture in the high style, but could not possibly apply to the principal actors and objects in any work, though some writers of authority have condemned finish when carried out of the lower and ornamental styles, have maintained the propriety of sacrificing the finish and identity of everything but the principal objects in a work, and have preached breadth of manner as conducive, at least, to elevation of style.

* Continued from page 295.

It may be safely said, in answer to this, that the elevated feeling already alluded to can only be raised—and that very rarely—by the utmost completion being given to those objects intended to raise it; and, fortunately for this side of the argument, we have numerous examples of this straightforward and consistent completion and finish in most of the highest works that have descended to us: witness those that are near us, of Da Vinci, Raffaele, Piombo, and others, in which appear the most consummate care and elaboration, not only in the principal objects, but carried through the most trifling accessories, as well as the skies and backgrounds.

It would appear that the great error most manifest in those works which may be said to only border on greatness, is not the finish, but the introduction of those passages which, if finished, militate against the sentiment of a work, or, unfinished, mars the consistent unity and completeness of the whole, and, in a great measure, dissipates that voluntary illusion which we feel inclined to favour rather than repress, when contemplating a first-rate production.

What more than this should put an end to the infinity of argument as to the degree of finish or uniformity of finish in high style, is the circumstance, that an object once introduced can never be so slighted as to keep it from the eye; it can never be either finished or unfinished out of a picture; and the time and talent wasted on such arguments, and an endeavour to carry them out in practice—by trifling and temporising with a fine subject—could be much more profitably employed if devoted to an inquiry as to what to select for, and what discard from any particular composition.

After a work is cleared of everything which may not be immediately connected with the complete development of the incident, and necessary to the augmentation of its general character and passion, it would be a matter of very great delicacy to limit its finish, though very easy to assume a point farther than which negligence might not with propriety be carried.

Vagueness in painting, as in speaking and writing, will always be taken as a sure indication of a want of knowledge of, and a power over the subject; and with painting, in particular, nothing can be expected to strike the imagination forcibly unless pronounced firmly.

In some subjects gloom may be required, in others mystery and confusion; but if their production be not accompanied with the necessary finish, and apparent perfect knowledge of their parts, the result will generally be attributed to vacillation, indecision, and weakness in the painter, rather than evidence of that "judicious sacrifice" of accessories to principals, held by some to favour a high style; a matter about which the public knows little, and cares less; a subject the propriety and utility of which the best connoisseurs have but unwillingly admitted, and never highly appreciated; and a fragile and inefficient machinery, which the first-rate painter has never condescended to employ in works of magnitude; and which was intended, and has since been found, to carry its irresistible impressions home to the imagination of man, instead of the minds of some few lovers of eccentric mannerism and dexterity.

A landscape or marine painter, while his mind may be scudding through the torn and scattered drift of the storm sky, or revelling and panting amongst the high and sunny cirrus of our upper heavens,—skirting the foggy shore, or reeling over the mad and living surges of the heaving deep,—may feel such things to be pictorially impossible, without a very large license for vague and indefinite painting; a license oftener taken by the painter than granted by the patron, used more as a sorry refuge for weakness than acknowledged as an exhibition of strength, and adopted generally under the sanction of a mistaken application of the phrase, "judicious sacrifice."

To wind up these remarks upon finish, as conducive to or destructive of high style, it may be tolerably safe to conclude, that no degree of finish—if by finish be meant completeness—can injure it; but that affected mannerism, flippancy, littleness, and executive fineness may.

Indeed, these latter qualities are in most cases used to disguise the want of completeness, and are more valued by the shallow lover of Art than the consummate connoisseur, who, upon their exhi-

bition in a work of any pretension, is at once disposed to question its apparent excellence, feeling them to be nearly incompatible with high Art.

An examination of the slight and finished works of Teniers—though certainly not even savouring of high style—may in some measure prove the incompatibility of extreme dexterity and extreme completeness.

It must be at once felt, therefore, in calling to mind the works of this painter, that the slightest of them possess the most of that off-hand flippant touch, and dexterous manner, which so distinguish them from those of every other master; and that those qualities leave them in the exact proportion as they become more finished, until at their maximum of completeness they are not distinguishable by these qualities alone from the pictures of other men.*

CORRESPONDENCE.

SIR,—It is with much satisfaction I have read, in the ART-UNION, your labours in the cause of the Fine Arts, as well as in that of decorative painting and ornamental design, in which you endeavour to promote and circulate principles of refinement and good taste. It appears to me, and I have observed it with concern, that there are symptoms of declension in public taste and feeling, as regards not only the decoration of our dwellings, but in the more important matter, the style of architecture, which is now and has been of late extensively patronised. I allude to the quaint forms which our upholsterers have revived from patterns left us by their predecessors who flourished from the time of Henry VIII. to James I., and to the no less quaint devices which certain architects have thought fit to imitate from examples produced during the same period. First, as to Architecture. I admit that many of the domestic edifices erected in those reigns have acquired, from time and accidental circumstances, a picturesque, and therefore a pleasing effect. If, however, we look at them in detail, if we examine the parts separately, as regards grace and elegance in the design, arrangement of the parts, and the general effect of the whole. Quaintness has often taken the place of symmetry, and stiffness been substituted for elegance. The boss, the lozenge, the scroll, and a thousand other nameless forms; the sharp gables, the irregular plans, the elevations cut up by the introduction of a multiplicity of grotesque shapes and objects without meaning, distinguish these erections: littleness prevails where nobleness and grandeur of design should predominate. These and others, the worst features in the styles of architecture I have alluded to, have been selected for imitation by some of our architects and builders, and which they have passed off under the title of Elizabethan or Renaissance; but the parts are so jumbled that, in frequent instances, the spectator is puzzled to determine what style of architecture the building before him belongs to. I could instance some having appendages which, from the uncertain character of their forms, it is difficult to decide whether they are intended to represent chimneys, turrets, or minarets, though, from their somewhat Saracenic character, they might be mistaken for the latter; while the edifices they belong to, which I presume the architect would denominate Elizabethan, have their whole elevation cut up by the introduction of devices intended for ornament, rejoicing in every shape but those which have a resemblance to "anything in heaven above, or in the earth beneath, or in the waters under the earth." There are balconies and balustrades, porticos and other projections, which have nothing to distinguish them but littleness, not only of dimension but of invention. There is a total absence of unity and breadth of design, appropriate adaptation, gracefulness, elegance, and grandeur of effect. These wants, indeed, their prototypes are in general distinguished for, and they are in general far below the meanest specimens of the Gothic, the Saracenic, or Byzantine; while the boldness and grandeur of design of the Grecian or the Egyptian are utterly lost sight of. I have heard it asserted that this barbarous taste, which is termed Elizabethan, has been introduced as a compliment to our present illustrious Queen, but it is a mistaken compliment; for, though it may be complimentary to liken the present reign in some particulars to that of Elizabeth, there are many things belonging to that reign, its architecture among the rest, which I deem it no compliment to her present Majesty's taste to be imitated. If the reign of Victoria is to be distinguished by the revival of past inventions, let us seek the models in purer sources; and if we cannot surpass these, let us at least not derogate from their excellence. Again, if we are to have anything different from the regular orders in architecture, or the really grand and imposing styles of the Saxon and Pointed, and the present reign is to be distinguished for originality rather than for imitation, let our architects try if they cannot produce something which shall be worthy of, and distinguished by, the name of our illustrious Queen; in short, let the new style, if a new style can be introduced, be able to compete with the best specimens of Grecian or Roman art, and let it be called Victorian, or by any other name that shall distinguish the reign in which it has been produced; but let us eschew "revivals" or "renaissances," unless we can improve them, and render them worthy to rank among other productions of the Fine Arts.

With respect to furnishing or decorating our dwellings, our manufacturers of paper-hangings and furniture-prints, with the upholsterers, have "outhered Herod" in their introduction of patterns, imitated from specimens produced three centuries back, and which are in many cases destitute of the best features of their originals. Thus we have tables, chairs, &c., ornamented with the most ungainly figures carved in bold relief, with twisted pillars, knobbed and pointed projections; seats with long backs bolt upright, and other deformities, which are calculated to make one's bones ache when we look upon them, while their affected lightness makes them appear but as the ghosts of the massive and substantial productions of former times: these, at least, had strength and firmness to recommend them. Paper-hangings and furniture-prints have, as yet, little benefited by our Schools of Design, if we may judge by the displays in the shops and warehouses of the manufacturers. The patterns of these are little changed in character; indeed, in many instances, they closely resemble those which our forefathers sported a century back; and the same formality, the same want of fancy, and the same deficiency of harmonizing effect are everywhere conspicuous. Indeed, we had better think forty or fifty years ago.

You may, Sir, think my denunciations rather sweeping, but I write from the impressions of what are daily offered to my sight. Unfortunately, wealth is not always accompanied by good taste; and in our commercial country riches are, in numerous instances, acquired by uneducated men, whose close attention to their money-getting avocations precludes the acquisition of a refined taste, so that novelty alone is sufficient to ensure their preference; and oftentimes the most grotesque and fantastic will be selected, while the simply elegant will be neglected.

In matters of ornament, so far as real grace and elegance are concerned, the Greeks have left us little to do. Our most successful efforts have hitherto been confined to combinations and variations of their inventions; while severity of character and simplicity of form have been borrowed from the Egyptians. But we may now hope for better things. The present movement, if well directed, will lead us to a pure taste, and just appreciation of what is really grace and elegance. The specimens from the prize subjects you have given us, from the Government School of Design, are so far creditable; but they are decidedly Grecian in character, and are deficient in originality; we may, nevertheless, reasonably expect that the pupils who have shown so much taste in adaptation of a style will, as they become more advanced, strike out some novelty that shall not only distinguish themselves, but their age and country. I am less pleased with the specimens from the "Exposition of the Industrial Arts of France." There is too much leaning to the style of the age of Louis XIV., in which, though, upon the whole, better than the Elizabethan, they display, according to my thinking, somewhat of barbaric splendour rather than elegance of design and chasteness of composition. The style of ornament called Arabesques originated, as is well known, with the Arabs or Moors; they, from religious scruples, it is said, abstained from introducing men and animals in their ornamental designs, and confined their patterns exclusively to vegetable forms. In this they are certainly warranted on the score of good taste, for it is certainly most inappropriate to have men, women, and children sporting upon twigs and tendrils; to see lions and tigers prowling along a slender stalk, or struggling out of the cup of a flower; or, what is still more barbarous, to have depicted the trunk of a human form growing out of a vegetable socket! I would have all these incongruities exploded, and, if animals of any kind be admitted into arabesques, let them be confined to birds and butterflies, which, without outraging common sense, may be so managed as to add to the beauty of these compositions.

I beg your indulgence while I add a few words on stained glass. There seems a disposition to continue the practice of introducing figures and historical subjects in painted glass windows. It has already been argued, that these are unfit subjects for stained glass, or rather that stained glass is not adapted for pictorial effect. I would add my voice to this decision; for, as it is the intention of painting to represent persons and events with some degree of *resemblance*, it follows that stained glass is totally unfit for such subjects, inasmuch as it is impossible, while we intend the window to serve for the admission of light, to make it susceptible of those qualities which the higher branches of pictorial art demand. There are, however, ample means of varying the designs for painted glass: disperse, mosaics, and numerous modes of interchanges and interlacings, beautiful specimens of which may be found in the principal cities of Turkey, Persia, Egypt, &c.; but no figures of men or other animals, unless when the introduction of heraldic devices may be deemed necessary, for, as the figures in these are merely symbolic, they may without impropriety be made available. Thus, while glass-painting is confined to its legitimate sphere, it may be rendered capable of much beautiful effect.

I am, Sir, your obedient servant,

X.

* To be continued.

COSTUMES IN FRANCE.*

The large cut is after a composition by Aubry, showing the manner in which Charlemagne took the field on occasions of presenting to his court the grand spectacle of a lion hunt. The sport was begun by wounding the lion with an arrow, or javelin; whereon the animal turned upon his assailant, who escaped by throwing him a piece of cloth provided for the purpose, and upon which he vented his fury; he was then attacked by a second and others in succession, who escaped in the same manner.

The extraordinary crown of Lotaire, already spoken of, is here shown. Not less fantastic is that of Louis le Germanique, of whom the second figure is a portrait. As regards the unworthy



shown by credible authority; and of these it may be remarked in general terms, that the princes and nobles yet preserved the Roman style in their habits of ceremony. The former retained the long tunic, confined by a girdle and covered by a chlamys, attached upon the shoulder by one or two buttons; and the latter continued to wear the Roman military costume, which, however, began to be modified according to the corrupt taste of the times. The head pieces, swords, and shields received new and fantastic forms, in each of which was obliterated some point of similarity to their ancient costume underwent the same kind of change as the language,



LOTAIRE—BIBLIOTHEQUE ROYALE.

which was affected by the influence of the combination of German customs with those of the Gaulish subjects of the Roman empire. We find, however, that the Roman costume prevailed until the eleventh century, as evidenced by the seal of Robert Duke of Burgundy, affixed to an instrument bearing date 1054. According to a portrait of Charles the Bald, in a large manuscript Bible presented to him by the brethren of Saint Martin, at Tours, in the year 869, the mantle of this King is fastened upon the shoulder by a riband passing through a clasp; the material appears to be cloth of gold, and is ornamented with designs of a red colour upon a gold ground. The tunic is of a reddish brown colour; the shoes are bright red with gold stripes. The crown is of gold, with red ornaments, and the sceptre is red with black stripes. This portrait is the principal figure in one of the illuminated embellishments of the Bible, wherein the canons are shown presenting the book to him. A brass statue of the same Prince existed formerly upon his tomb at St. Denis—it was of the tenth century. The costume, according to the engravings of this statue, was very remarkable; consisting of a very short mantle attached upon the right shoulder, and three tunics one above the other, enriched, as well as the mantle, with precious stones. Under the Kings of the second race the festivals called *cours pléniers* were more frequent and more magnificent than they had before been. These *cours pléniers* were rejoicings that took place annually at Christmas or Easter, in honour of the King, or on some occasion of public rejoicing. The festival was upon occasion held in one of the royal chateaux, sometimes in a city, or even in an open plain, but always in a place fitted for the accommodation of the nobles, whose duty and pleasure it was to assist at the festival.

The city selected as the scene of this solemnity became suddenly changed in appearance as if by enchantment. The ways were strewn with rushes, the walls hung with tapestry of the richest Flanders manufacture, the balconies with cloth of silver and gold; public buildings and monuments were ornamented with devices, arms, and armour; and the standards of the nobles floated from the windows of the private houses. The people in their holiday attire, maidens habited in white, wearing chaplets of roses, the municipal body in their robes, and the artisans in their liveries, were drawn up in the streets through which the King should pass, pre-

* Continued from p. 66.



LOUIS LE GERMANIQUE—FROM THE "MAISON DE BAVIERE"—BIBLIOTHEQUE ROYALE.



CIVIL COSTUMES UNDER CHARLES THE BALD.

assemblies to shave the forehead, under the impression that baldness was a mark of superior intelligence. Thus the mode of long hair was first abolished in front by being shaven; the temples were afterwards subjected to the same operation, and finally the back of the head; so that nothing remained of the natural covering of the head except a tuft upon the crown.

Although this is known to have been a fashion of that time, yet the statue of Louis III. (see the cut), which was upon his tomb at St. Denis,

ceded by the clergy bearing golden crosses and the banners of the neighbouring abbays, the bells of which were ringing from morning till night. The Prince, surrounded by the nobility and mounted on a white charger, was met by one of the company of maidens, selected as the handsomest of the district, who presented to him the keys of the city, whereon there arose, on all sides, cries of *Noël!—Vive le Roi, and bon Roi amende le pays.* These festivals continued during seven days.

Under the Kings of the second race the custom prevailed of degrading the Princes, by compelling them to shave. It is not, however, to be supposed that long hair was in fashion: on the contrary, it was not worn longer than so as to descend to the middle of the neck. The fashion of long hair was entirely abolished under Louis le Debonnaire; and the head of Charles the Bald had not the power of restoring it. At this time it was customary for those who were in such a position as to be called upon to assist at ceremonies and deliberative



CIVIL AND PASTORAL COSTUMES UNDER CHARLES THE BALD.

represented this King with long hair. His robe has wide sleeves, and over his robe he wears a mantle so disposed as doubly to envelop the shoulders: the crown is surrounded by leaves, and his shoes are rounded at the extremities. But in these statues of the sovereigns there was always somewhat of license.

About the time that the fashion of wearing long hair disappeared, a taste arose for a display of costly furs. This luxury, it is said, originated from the conquests of Charlemagne in Italy. Furs were

not only employed in enriching the attire, but head-dresses of the same were invented: for which purpose lamb-skin was first used, but afterwards miniver, ermine, and other valuable furs were worn. *Aumusse* was the name given to this kind of head-gear. It is supposed by some writers to have been originally merely a small cap, which by degrees was lengthened so as to descend to the ears, and at length upon the shoulders; others assert that it was a hood entirely covered with fur; but, of what form or material soever it may have been, it is well



NOBLES OF THE COURT OF CHARLES THE BALD.

known that the *aumusse* remained in fashion during several centuries.

In the tenth century the more powerful of the clergy, as well as the lay nobles, resided in castellated mansions; as did all who were possessed of means equivalent to the maintenance of domestic establishments. Industry and the useful arts languished in obscurity in those cities which had not been sacked by the Normans, and commerce was obliged to follow in the train of the consumers. Thus it was not the ancient capitals of the Gauls that contained the stores of those rich stuffs, furs, armour, and equipments in use among the wealthy; but the merchants of those times had no fixed abode, but proceeded with their effects from one castle to another, however rich and varied the contents of their itinerant magazines.

With respect to handicraft occupations which required less capital, and were everywhere commonly pursued, it was the custom among the nobles to cause certain of their serfs to be instructed in such vocations. In the time of Charlemagne each of the royal residences was provided specially with



PRINCESS AND LADIES OF THE COURT OF CHARLES THE BALD—MONTFAUCON.



NINTH CENTURY—LOUIS III., AFTER MONTFAUCON.

legs and tail visible: the head is defended by plates of iron, and he is decorated with a plume between the ears. The female costume appears to have suffered but little change during the tenth century. The method of tiring was simple; and the fashion

servants whose business was to exercise every handicraft then known, as smiths expert in working in all the metals, as also tailors, turners, carpenters, armourers, masons, brewers, bakers, &c. &c. And, after the example of Charlemagne, every prelate, count, and viscount kept in his pay many of the same artisans, in number corresponding with the wealth of the master by whom they were employed. Thus it was that the erection of a castle, or the foundation of a convent was followed by the growth of a little town built for protection under its walls, and inhabited by those whose services were necessary to the lord of the demesne.

The military costume remained in a great measure the same in the tenth century as it had been under Charlemagne. The buckler, sword, and headpiece assumed fantastic forms, whereby they were at each change removed further from their early models. The soldiers wore a short hauberk over a tunic which descended to the knee. Their shoes were tied with bands, which also enwrapped the legs in a manner common to many nations at this period, and their headpiece partook of the shape of the Phrygian cap. They were armed with the bow, the sword, and the lance; as also the buckler in addition to their defensive armour. The cavalier represented in the cut wears a helmet ornamented with a drapery, and carries a shield on his arm. From the little that we can see of his defensive equipment it may be inferred that he is mailed *cap-à-pié*. His horse is covered with a drapery, inasmuch as to leave only the



TENTH CENTURY—CIVIL COSTUME.

of the linen very plain, but the material was of fine quality. The cut of their garments had yet some resemblance to the style of the Romans. Their robes sometimes fitted so close as to perfectly define the figure; others were worn so high

as entirely to cover the neck. These robes were called *cottes-hardies*, and prevailed during a long period, not only as a portion of the female attire, but were also worn by men. It descended to the feet, and was confined at the waist by a girdle.



TENTH CENTURY—MILITARY COSTUME.

Persons of condition added to this a long mantle lined with ermine, and a tunic either with or without sleeves. The costume was also varied, being composed of two tunics—a veil or drapery enveloping the back of the head, and falling forward over the shoulders.

These cuts present a striking similarity to our own costume of the corresponding period. The helmet with the nasal, worn by the figure in the left-hand cut, is essentially the same as those represented in the Bayeux tapestry. Cloth, linen, and silk were the principal materials of which the dresses were composed, and the prevailing colours red, blue, and green. Armorial bearings were not acknowledged earlier than the middle of the 12th century, although fanciful devices and personal insignia had been in use long before among the Gauls, and even the Romans; and crosses were gilded and painted on the white shields of the nations of the north early in the 11th century.



TENTH CENTURY—COSTUME OF THE NOBILITY.

THE COMMISSIONERS' REPORT ON THE FINE ARTS.

THIS Report—so full of valuable documents—ought to be in the hands of every artist in the kingdom. Our space will not permit us to print very much of it at one time; we hope, however, by publishing extracts monthly, to give our readers the sum and substance of the whole. As we have intimated elsewhere, we shall next month insert the correspondence of Mr. Hallam and Lord Mahon—with the admirable communication of Mr. Eastlake—on the Principles which may regulate the selection of subjects for painting in the Palace at Westminster.* At present, in order that our readers may have a sufficiently accurate notion of the extent to which painting and sculpture are likely to be applied to the "New Houses," it will be well to publish the following

"Extract from the Report of the Committee appointed to examine the Localities in the New Houses of Parliament which may be Adapted for the Reception of Works in Painting and Sculpture.

"Your Committee, to whom was referred the duty of conferring with the architect, and examining the plans of the approaches and halls connected with the New Houses of Parliament, and of reporting to the Commission their opinion as to those localities which might be most advantageously selected with reference to position, space, and means of lighting, for the reception of works of Art, in painting and sculpture respectively; and, further, of reporting, as the progress of decoration must necessarily be gradual, in what order of succession the localities above referred to should be selected for the purpose, and what particular mode of decoration would be best suited to each:

"Have the honour to report that they have conferred with the architect, and have examined the plans and actual state of the edifice intended for the accommodation of the Houses of Parliament, with a view to the objects of the inquiry committed to them, and thereupon have to submit the following statement:—

"The Landing Hall of the Royal Staircase will be 33 feet by 30 feet, and the height to the point of the groining 23 feet 6 inches. It will be lighted by two windows on the north side of the hall, 11 feet 6 in. high, by 6 feet 4 in. wide, and 8 feet 6 in. from the floor. There will be three panels for painting (ending in pointed arches) on the east, west, and north sides, 4 feet from the floor, 11 feet wide, and 18 feet 3 in. high, to the point of the arch.

"The Guard-room will be 38 feet square, and 30 feet high. It will be lighted by four windows on the south side, 15 feet 6 in. high and 4 feet wide, and 3 feet 3 in. from the floor. There will be panels or margins round doors on the north, east, and west sides. The height of the margin (on each side to the top of the door) will be 13 feet by 3 feet 10 in., and the upper horizontal portion will be 15 feet long by 3 feet 10 inches. There will be six doors so surrounded with panels, and six sets of margins. There will be also eight lunettes (above the horizontal margins, and above the windows), with pointed heads, 14 feet 8 in. wide by 8 feet high to the point of the arch.

"The Robing-room will be 38 feet by 33, and 23 feet high, the ceiling being flat. It will be lighted by four windows on the south side, the same size and height from the floor as in the Guard-room. The throne, to be placed opposite two doors from the Guard-room, will be 7 feet wide. There will be seven panels 8 feet from the floor; the height of all will be 10 feet 6 inches; the several widths will be as follows:—Of three on the west side, one will be 9 feet wide, and two will be 4 feet wide. Two on the east side will be 14 feet wide. Two on the north side will be 10 feet wide. If a cove, first proposed, where the walls and ceiling meet, were done away with, a frieze 8 feet high, extending round the whole circuit of the room, might be painted or adorned with bas-reliefs.

"The Victoria Gallery will be 130 feet long, 45 feet wide, and 48 feet high. It will be lighted by windows on the east and west sides, eight on each side. They will be 19 feet high and 10 feet wide, and 23 feet from the floor. There will be seventeen panels for pictures, all 10 feet high. Thirteen will be 13 feet wide, and four at the ends will be 9 feet 6 in. wide. They will be 8 feet from the floor.

"The battresses, or piers, in the Victoria Gallery are angular, presenting two faces, with niches in each, so that statues placed in them would be almost turned back to back. Before the angles of the piers insulated statues might be placed. The base of the statues in the niches would be a feet from the ground. The utmost width of the niches in the Victoria Gallery will be 23 inches, consequently, statues placed in them should be strictly architectonic. If insulated statues should be introduced in front of the piers they might be more freely treated, and might, if required, be about 8 feet high; the architect thinks that they should be at a height of not less than 5 feet from the floor.

"At the north end of the Victoria Gallery, on the east and west sides, will be two lobbies. There will be one panel in each, 7 feet 6 in. wide by 13 feet high to the point of the arch. There will also be two lunettes in each, with pointed heads, 7 feet 6 in. wide by 8 feet

high (to the point), and 11 feet from the floor. These panels and lunettes will be lighted from the gallery.

"In the House of Lords there will be eighteen niches 7 feet high. Twelve windows proposed to be ornamented with stained glass, and carved work for the throne, and for one large and two small doors.

"The width of the niches (about two feet only) being inconsiderable in proportion to their height, as usual in Gothic buildings, your Committee are of opinion that statues placed in them should be strictly architectonic in their style and treatment.

"There will be three panels at each end, with pointed heads, 9 feet wide, and 15 feet high to the point; they will be 26 feet from the floor. These panels the architect now thinks might be filled with paintings, and, as the windows are proposed to be ornamented with stained glass, he is of opinion that the luminous and unshining surface of fresco would be best adapted.

"In the Central Hall there will be 68 niches for statues, if required, 24 insulated statues on pedestals.

The Corridor, leading from the Central Hall to the House of Lords, will be 15 feet 9 in. wide, and 21 feet high. It will be lighted by windows, east and west, 13 feet 6 in. from the floor. There will be eight panels for painting, 9 feet 4 in. wide by 7 feet high, they will be 4 feet 3 in. from the floor. There may be ten insulated statues on pedestals.

"The Corridor, leading from the Central Hall to the House of Commons, is similar in all respects.

"Of the Waiting Halls (one on the same floor as the Central Hall, &c., the other on the floor above), the upper will be 32 feet square, and 22 feet high. It will be lighted by four windows, on the north and west sides, 14 feet 6 in. from the floor. There will be eight panels for pictures (two on each side) 8 feet high, and 5 feet 7 in. wide. They will be 4 feet from the floor.

"The dimensions of the lower Waiting Hall are 33 feet square, and 23 feet high. It will not contain any panels for pictures. Beyond the lower Waiting Hall a surface, at present occupied by decorative sculpture, might afford a good panel for painting.

"N. B. The Waiting Halls and Corridors above mentioned will be always open to the public.

"St. Stephen's Hall will be 92 feet long, and 55 feet high. It will be lighted by ten windows, on the north and south sides, 25 feet high, 11 feet wide, and 22 feet from the floor. There will be five spaces for pictures, on each side, 15 feet wide, 12 feet high, and 8 feet 9 in. from the floor. There will be one panel, with pointed head, at each end of the Hall, for painting, 16 feet high, 10 feet wide, and 29 feet from the floor.

"The Conference Hall, in the centre of the river front, on the principal floor, will be 53 feet long, 27 feet 6 in. wide, and 20 feet high. It will be lighted on the east side by three windows 16 feet high, 6 feet 4 in. wide, and 3 feet from the floor. There will be a space for painting on the west side 53 feet long by 10 feet high, and 7 feet 6 in. from the floor; and space for painting, on the north and south sides, 27 feet 6 in. long, 10 feet high, and 7 feet 6 in. from the floor. There will be four spaces for pictures on the east side 10 feet high, two being 10 feet wide, and two 4 feet wide, and 7 feet 6 in. from the floor.

"The smaller Corridors generally will be 10 feet wide. The panels for painting will be 4 feet 6 in. from the ground. The height of the panels will be 6 feet; the length may be of considerable extent. At the ends of such Corridors, above doors, there will be several panels for painting or sculpture, 7 feet 6 in. wide by 5 feet 6 in. high. They will be lighted from the side windows.

"From the limited distance from which the spectator can see paintings in the smaller Corridors, your Committee are of opinion that the spaces are not adapted for important decorations.

"The architect has stated, that considerable extent of surface may be appropriated for paintings in the Committee-rooms on the river front, which are very numerous, and, when unoccupied, might be opened for the admission of the public daily. They are of various, but all of large dimensions; they are not less than 20 feet high, and are lighted from the east by either two or three windows of ample dimensions.

"Your Committee are of opinion that these rooms, being subordinate parts of the building, cannot with propriety be employed for the reception of works in the higher departments of Art.

"The same observation is applicable to the Refreshment Rooms, which might possibly be ornamented in an appropriate manner.

"In inspecting the present state of the building your Committee remarked, that the architect has taken the precaution, recommended by the Commission (17th March, 1843), of interposing a layer of asphalt on the horizontal surface of the walls, between the ground-floor and superstructure, with a view to intercept the ascent of damp. Your Committee also observed, that in order to protect the back of paintings from damp, the architect has sunk the panels, intended for the reception of paintings, several inches in the wall, so as to allow of the introduction of a hydropneumatic, as a groundwork for the preparation on which the pictures are to be executed.

"Your Committee cannot but acknowledge that they have experienced some disappointment at finding the extent of surface available for painting in fit situations not so great as they could have hoped. In the best situation, the Victoria Gallery, the panels are only 12 feet by 10, the width of the Gallery being 45 feet. As figures would require to be larger than nature to produce a due effect, even from a lesser distance, it

follows that a space of 12 feet is not adapted for any extensive composition.

"In St. Stephen's Hall, the spaces for painting being 15 feet long, and the width of the Gallery 30 feet, the objection is less strong; but it may be remarked, that at a distance of 30 feet the eye can conveniently embrace a painting 20 feet long.

"The design of Stephen's Porch, and the adjacent portions of the building, are not sufficiently matured to enable Mr. Barry to say whether any spaces will be available for paintings in those situations.

"ALBERT.—COLBORNE.—PALMERSTON.—HENRY HALLAM.—THOMAS WYKE.—HENRY GALLY KNIGHT.—GEORGE VIVIAN.
"Whitehall, May 3, 1844."

The above document is preceded by a report of Mr. Barry respecting "the localities which may be adapted for the reception of works in sculpture." He follows the explanations by this summary:—

"Thus the entire number of public monuments that the Building and its Quadrangles could accommodate would be, in isolated monuments or statues, 270; and in mural monuments or tablets, about 400; or in the whole 670 monuments of all kinds. In Westminster Abbey, the number of monuments of all kinds, forming a collection commenced (with a few exceptions) from the end of the thirteenth century, amounts to 357; of which 63 are table and other monuments, with figures in a recumbent or devotional attitude; 15 are isolated statues in an erect position; 98 are mural monuments, with sculpture for the most part allegorical; 123 are tablets with inscriptions only; 20 are busts; 8 are brasses let into the pavement; and 31 consist of table monuments, slabs, and stones, with sculpture either decomposed or defaced to such an extent as to be nearly obliterated. A very few of these monuments have been erected at the public expense.

"In St. Paul's Cathedral the number of monuments, being a collection of the last fifty years, amounts to 43; of which 14 are isolated statues of the men they are designed to commemorate; 5 are historical reliefs; 3 are partly historical and partly allegorical; and 21 consist wholly of allegory. Of this number, those which have been erected at the public expense amount to 36. From the above statement of the existing monuments in St. Paul's Cathedral and in Westminster Abbey, it may safely be inferred, that the accommodation afforded by the New Palace of Westminster, for public monuments alone, would suffice for ages to come; and if the feeling which now very generally prevails in favour of the exclusion of all monuments from places set apart for divine worship, which, from their character, are not calculated to excite in the mind of the beholder emotions of piety and devotion (in which number would be included above 200 in Westminster Abbey, and, with two exceptions, the entire collection at St. Paul's Cathedral), should ultimately lead to their removal, the New Palace of Westminster might afford accommodation for those of a public character, either in the open arcades, or in galleries to be provided above them in the proposed additional Quadrangle, on the site of the New Palace Yard. But whether this removal and transfer of monuments should or should not ultimately take place, it might, perhaps, be worthy the consideration of Parliament, whether it would not be advisable, both for the sake of encouraging Art and evincing a renewed and grateful remembrance of services rendered to their country, to order statues to be erected in the New Palace of Westminster, at the public expense, to the memory of a certain number of the most eminent of its public characters and benefactors of bygone times, in order that a collection of monuments, to the memory of all whom the country delights to honour, may be at once commenced, and be ever after maintained and increased within the walls of one and the same public edifice."

We repeat, that this "Report" ought to be in the hands of every artist in the kingdom, who will find his account in attentively and carefully considering every line of it—the masterly expositions of Mr. Eastlake more especially, who combines the clear, graceful, and emphatic style of the scholar with the knowledge and experience of the artist. Indeed, no painter has ever flourished in any country so peculiarly calculated to advance his art by the aid of his pen. Never, in England, has the British artist been so conspicuously circumstanced in this respect; for, happily, the writer, while he dabbles very little with theory, is continually dealing with facts.

There will be no excuse for an artist who does not possess himself of this valuable document. It is published for so small a sum, that no one need be without it. Let him read it again and again, and ponder over every line of it: his pleasure and profit will be great.*

* The Third Report of the Fine Arts' Commission (as well as the Reports first and second) may be purchased at the offices for the sale of Parliamentary Papers, No. 6, Great Turnstile, Lincoln's-inn-fields, and No. 32, Abingdon-street, Westminster. The price of each Report is 1s.

ART IN CONTINENTAL STATES.

FRANCE.—PARIS.—Before us is a French journal (*L'Artiste*), professing, in an article headed "Le Salon de 1844 à Londres," to give a notice of the Royal Academy Exhibition of the current year. We have frequently alluded to the loose and insufficient manner in which French critics speak of the works of all other schools but those of their own. The present article is written by a person who does not possess even a smattering of the first principles of Art. He commences his article by characterizing the Exhibition as consisting of "les emanations du ware-house et les souvenirs du counting-house," and we find throughout the text many coarse and vulgar epithets smacking of the *Marais*, wherewithal to render the notice palatable to our neighbours. Among the first works spoken of, is Chalon's picture of 'John Knox and Queen Mary,' which is here said to be after the school of Rubens!! This was enough to declare the nature of this criticism; but we must go a little farther. The writer says that Chalon "seduit comme toujours par son élégance, sa distinction, son dessin pur et soigné." In speaking of Edwin Landseer's works, after dismissing the 'Otter Hunt,' 'Disappointment,' &c., in half a line, he dwells upon the 'Return of the Dove to the Ark,' as a work also by Edwin Landseer, which he considers as the "ne plus ultra" of that artist!! We must be reconciled to the absurdities which are penned in our own newspapers about Art, for nothing ever appeared in them so monstrous as this. It is said of Leslie, that if he had lived in the seventeenth century, he would have been one of the coterie at the Boar's Head, and would have painted *Falstaff* from the life. Wilkie is not dead, but resuscitated under the name of *Mubredy*, and *Mubredy* alone is worthy to be the painter of Doctor Primrose and *Ephraim Seakinson*; and the name of Scott is associated with some place called *Abbotsford*. We look for a line of truth in the notice, and find one in reference to the prevalent characteristics of the portraits "des jeunes miss et gentlemen"—it is, that "racahout des Arabes will never in England supersede turtle soup." We have, further, a mezzotint engraving attributed to Edwin Landseer, and a picture by this artist attributed to Thomas Landseer. "And as for Maclise," says this sage, speaking of what he calls "monumental painting"—the picture from *Comus*—"his sky is a sky of marquerie: it is composed, as I may say, of bits and scraps, and the colour untrue." He sees nothing in this picture to merit further observation, but proceeds in this maudlin slip-slop style, after the invidious mention of the turtle:—"No—and, moreover, if I were disposed to pleasantry, I hear circulating round me a piece of news, which would repress within me every spark of gaiety—all tendency to pantagruelism—I am told that *Beckford is just dead—you do not know what Beckford is, &c. &c.*" In no journal of any other nation is there ever seen anything so paralytic in the way of critical notice. We have never heard of any confusion of the Davids and the Vernets. There are more patronymic Dormios in the French school than in our own, but we make no conglomeration of their respective styles; we know "what" the Scheffers, the Johannots, the Dubufes, and the Roberts are; we know that Roqueplan is neither Gudin nor Simon Vouet, and that Granet is by no means Peter Neefs. And this is the substance of a French critique on English Art. But in the journals of all nations where Art is cultivated—Italian, German, and Dutch—are the same complaints of the ignorance and presumption of French writers on Art. We may readily ask the question, whether this paper has passed through the hands of a *réducteur* or a *conducteur*.

The Hotel de Ville.—The sculpture is progressing rapidly for the façade: twenty-seven statues are now finished. Among the last are those of Michel Lallier, provost of the trades in 1436; La Voquerie, distinguished under Louis XI.; Budé, the savant of the time of Francis I.; Molé, president of the Parliament of Paris in 1641; St. Vincent de Paul, founder of many hospitals, especially the *Enfants Trouvés*; the Abbé de l'Épée, who established the first hospital for the deaf and dumb; the celebrated Rollin; Aubry, first con-

sular judge under Charles IX.; Mansart, the architect of Louis XIV.; Robert Estienne, the celebrated printer, who died in 1559; Frochot, prefect of the Seine under the Empire. Another statue is in progress, that of Voyer d'Argenson, who was lieutenant of police in 1697.

Public Works in Progress.—The Normal School, at the extremity of the Rue d'Ulm, is advancing under the direction of M. Gisors; and in the Place du Pantheon, the foundation of the new Library St. Genevieve is laid. Great activity prevails in the decoration of the churches of Paris. Among the most remarkable of these are St. Sulpice, St. Germain des Prés, St. Etienne du Mont, St. Nicolas du Chardonnet, &c. At St. Sulpice and St. Gervais important works are in course of execution: in the former by Drolling, in the latter by Flandrin. The works in the Palais Bourbon are terminated for this year, and the Hotel de Ville will soon be finished.

NANTES.—A monument to the memory of General Cambronne is about to be erected in this city. This was the officer who commanded the Guard at Waterloo, and to whom are attributed the words, "La garde meurt et ne se rend pas," and which it is proposed to inscribe on the monument, although the honour of having uttered these words is claimed for another person.

METZ.—In the neighbourhood of Toul the remains of a Gaulish town have been discovered, which afford proofs of having existed in a habitable state in the time of Cæsar, as Gaulish coins and weapons have been found; but as it is not mentioned by historians, the name of the place cannot be determined. The whole of the remains show that the town has been built at a period when Roman architecture of the best style was generally prevalent. Fragments of columns, graves, &c., are easily discoverable on digging but a short distance below the surface; and there are apparent traces of an aqueduct. The most remarkable of the relics are many coins of the times of Nero, Vespasian, and Commodus; two domestic altars, statues, keys, rings, &c. &c. There is an amphitheatre of the size of those at Nîmes and Capus, but not capable of containing so many spectators, because the arena was not entirely surrounded by seats.

GERMANY.—MUNICH.—In June last the collection of antiquities at the Hofgarten was opened to the public. The first room contains the Salzburg Roman remains; the second, a mixed selection of Egyptian, Greek, and Roman relics; the third is the Chinese room; the fourth contains Indian mythological images, arms, and domestic utensils in bronze, marble, and wood; the fifth exhibits the Brazilian and Mexican collection formerly belonging to the Academy of Sciences; the sixth is the ivory cabinet; and in the seventh are set forth a variety of curious weapons selected from the Royal Armory. Two years have been occupied in the arrangement of the chambers.

In the studio of the sculptor, L. Schaller, are exhibited statuettes of the great poets and authors of various nations, among which are remarkable those of Shakspeare, Cervantes, Schiller, Göthe, Hans Sachs, &c. &c.

DRESDEN.—The Exhibition opened here in July, and will close in time to enable the artists to transfer unsold works to the Berlin Exhibition. The Exhibition at Dresden is of greater importance than formerly, which improvement is owing to the exertions of the Professor Bendemann. Many of the principal works from Düsseldorf, Brunswick, Magdeburg, and Halberstadt have been contributed.

FRANKFORT.—In the possession of Herr Oppenheim is an old portrait by Angelo Bronzino, declared by an inscription at the back to be a portrait of the famous Bianca Capella, who is here represented as a beautiful woman of about thirty years of age, attired in a Venetian costume, fitting close up to the neck. The right hand is shown ornamented with rings, and the finely-carved lips and subdued expression of the eyes are full of character. The picture is in good preservation.

COLOGNE.—Statistics of Exhibitions.—It is curious to observe and compare the number of works of Art contributed from various and distant localities to some of the Continental Exhibitions; as also the small number of works of which some of these are at times constituted. That of the

Art-Union for the Rhineland and Westphalia numbers only 109 works, while that of Cologne consists of 283 productions, and at Halle 570 works were exhibited. To Düsseldorf only 12 have been sent from remote quarters, of these 2 were from Rome, 6 from Berlin, and from Dordrecht, Frankfurt, Hamburg, and Munich, only 4. At Cologne 58 were received from Belgium, 1 from Denmark; from Berlin, Dresden, Bonn, Düsseldorf, Cassel, Cologne, Hamburg, Munich, and Leipzig, only 59; from France, 39; from Italy, 5; from the Netherlands, 63, besides 5 paintings on porcelain, and 15 water-colour drawings. We may remark the paucity of sculptural works—there were only 5 in marble, 16 in plaster, and 2 in bronze and wood.

PRAGUE.—The Exhibition of this year consists of a smaller number of productions than usual, and it is to be regretted that the smallest proportion of the works are of home production: the progress shown, however, by the landscape painters is remarkable, and among the historical pictures are many of distinguished merit.

ITALY.—ROME.—Two hundred works of the collection of Cardinal Fesch have been disposed of—there yet remain two thousand to be sold during the next winter, and among these are the best works.

Cornelius has completed the designs for the Cathedral of Berlin, having been engaged on them during five months. These drawings consist of 21 principal subjects, and four large groups of statues, not to mention a number of small compositions. Four walls of the Cathedral, each of the length of 140 feet, will be painted in fresco, the divisions of which are to be marked by eight statues fourteen feet in height.

PERUGIA.—Purism.—We have already spoken of the sect with whom originated what is presumed to be the utmost purity of style, and which has more or less influenced the productions of all modern schools of Art. It was at the same time observed, that Cesare Masini, Director of the Academy of Perugia, was actively opposed to the principles of the "Young Germany" of Art. This artist has published a treatise, entitled, "Dei Puristi in Pittura," prefaced by a motto from Horace, "O imitatores servum pecus," in which, while detailing the progress of the new heresy, he says:—"Even among Italians—it pains me to say it—they acquired partisans who, blind to the great examples of our Cinquecentists, became slavish imitators of the oldest models. * * * Devoted worshippers of the rudest masters of the Art, they would magnify contemptible pigmies to giants, and would gladly make us retrograde to barbarous puerilities in preferring Buffalmacco, Calandrino, and Paolo Uccello to Raffaele, Titian, Correggio, Michel Angelo, and Carracci.

HOLLAND.—AMSTERDAM.—An Exhibition will this year take place in the Royal Academy, and will be open from the 23rd of September to the 21st of October. Foreign as well as native artists are invited to contribute.

DENMARK.—COPENHAGEN.—We record with inexpressible regret the loss of the colossal model in plaster of an 'Esculapius' by Thorwaldsen, one of the last works which this great sculptor perfected. It fell to pieces in the studio, and was so completely broken as to be utterly useless as a model. This work was intended to be placed in the Museum as a companion to the Colossal Hercules.

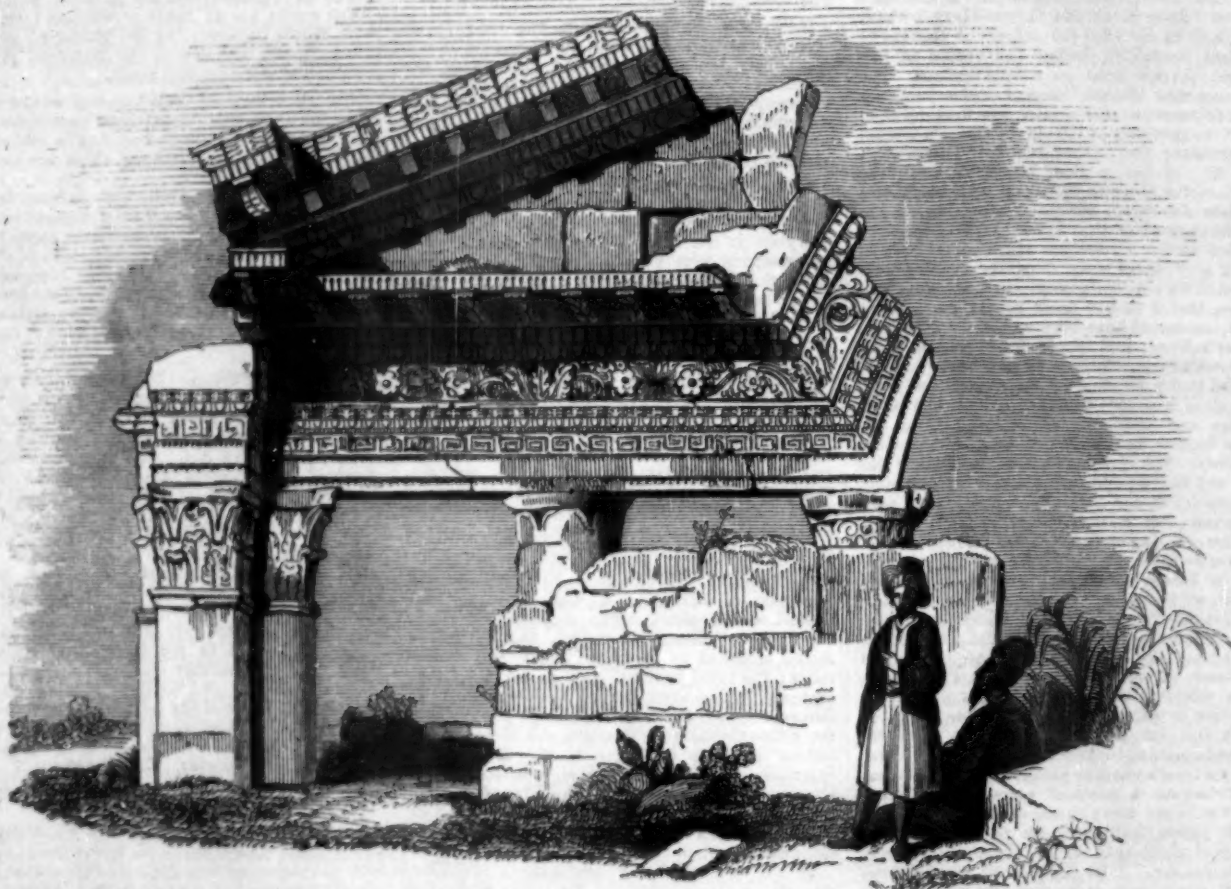
EGYPT.—Dr. Abeken having passed, with the expedition to which he is attached, the Nubian Desert, writes from Ed Dahmer—"The route, even as far as Mady Halfa, lies through a country rich in monuments of various periods, all of great importance to history; some of these are coeval with the Pharaohs, some with Rhameses the Great; others are of Roman origin; while there are likewise the remains of many Christian churches. Some tablets show where the Greek taste prevailed, and the Greek and Phœnician inscriptions on the Colossus of Abu Simbel are of the deepest interest. Some of the former are very old—others are evidently of the time of the Ptolemies—being the names of people who style themselves "Elephant-hunters and birdcatchers."

ANCIENT RUIN AT DAMASCUS.

We give an engraving of an interesting ruin in Damascus, which has not yet been duly brought under the notice of the European public. It was first discovered by Lieutenant-Colonel Locke, R.A., the late Lieutenant Colonel Squire, R.E., and Mr. W. R. Hamilton, when they visited Damascus in 1803; since which period, though situated in the heart of the city and close to the principal mosque, it has entirely escaped the observation of all English and other European residents and consuls, until the spring of the present year, when it was visited by Sir Gardner Wilkinson, Lord Eastnor, Colonel Everest, Mr. Godfrey Vigne, and other of our countrymen. We are indebted to the former of these travellers for

the following notice, and accompanying drawing and measurement. The architecture is manifestly that of the period of the Roman Empire, though probably not later than the reign of the Antonines, as it resembles in detail the ruins of Baalbec. The architecture over the front row of columns is broken in the centre by an arch, apparently semi-circular, the span of which covers an intercolumniation of nearly 19 feet, the whole front of the building being about 80 feet in extent. The columns are nearly 42 feet high, including the Corinthian capital, which is 5½ feet. The measurements may give some idea of the proportions of the edifice till the further details of it shall be made public. Every member of the entablature is richly decorated. The fragments of the portico or façade, given in the ac-

companying sketch, would seem to indicate that it belonged to some civil edifice of importance, probably not a temple, from the singularity of its construction. It is certainly a very interesting specimen of the architecture of the period. Strange is it, that, in these days of enterprise, so many monuments of ancient Art should still exist, of which little notice has been taken, and no views published. Northern Africa teems with Roman remains of great magnificence, as well as others of anterior date. Many of these were in the time of Abyssinian Bruce in admirable preservation. That great and enterprising traveller made very accurate and detailed drawings of three monuments, which are still in the possession of his descendants and representatives in Scotland: we should rejoice to see them given to the world.



GOVERNMENT SCHOOL OF DESIGN.

THE masters and pupils in the Government School of Design are at present enjoying their "long vacation." Many of them are, we know, on the Continent—"their idle time not idly spent"—where they cannot fail to see and learn much.

The School will reopen on the 1st of October. Meanwhile, preparations have been made for their reassembling; accommodation for the pupils has been augmented; the several rooms have been newly painted; and the whole appearance of the establishment has been much improved. We have more than once borne testimony to the zeal, and energy, and sound judgment manifested by the principal Direction. Some changes have been made, having for their object and end the still more efficient working of the system, which, not gradually, but rapidly, is advancing towards completeness in all its parts.

We have much pleasure in announcing the appointment of Mr. J. H. Townsend to one of the chairs in this important National Institution. We feel assured that the employment of an artist who has so greatly distinguished himself in several walks of Art, must prove of essential advantage to the

pupils, and increase the utility of this flourishing School.

He was one of those to whom the principal prizes were awarded last year for the production of Cartoons; and his work was ranked among the best, as displaying thorough anatomical knowledge—a subject, indeed, to which the early labours of his life were assiduously dedicated. It is something, moreover, that Mr. Townsend is not only universally respected and esteemed by his professional brethren, but that his manners are such as peculiarly to qualify him for directing the studies of others; being not an artist alone, but a man of letters, whose accomplished mind and extensive acquirements will be of essential value in his new position.

Mr. Hammersley, from the Staffordshire Potteries, and Messrs. Stuart and Murdoch, young artists of promising ability, have been appointed sub-teachers and probationers; and, we understand, there is still a vacancy, which is to be filled by a person able to teach pattern-drawing for manufactures of various descriptions. The chief object of all teaching in the Government Schools of Design is to communicate a knowledge of Art hitherto unattainable in this country by the class

of designers for manufacturers; thus, the first studies of the pupils are especially directed to the acquirement of a very competent knowledge of drawing both of ornament from the purest examples, and from the figure. They are then further instructed in painting in various ways from works of Art, and as much as possible from nature. Every effort is made by the artists who conduct their studies to develop artistic skill in the pupils, and to communicate a knowledge of the principles of taste and design; and in teaching they are assisted by the noble collection of casts, the admirable copies from the arabesques of the Loggia, numerous specimens of decorative drawing and painting, the extensive library, and the museum of manufactures which is now forming, and which already contains numerous specimens.

The leading manufacturers in our manufacturing towns have again and again reiterated the demand, "Give us a better class of artists; give us men of higher attainments than we have hitherto been able to procure;" and the primary object in our Schools must be to create this class of men. If mere pattern draughtsmen could raise design, as applied to manufactures, to the same elevation it has attained in France, they ought to have been

created long since. Designers are a numerous, a highly respectable, and, we believe, a skilful class of men, but they never have enjoyed those advantages which their brethren in France have enjoyed—of education in Art; and however great may be their practical skill in pattern-drawing, or in decorative painting, without a competent knowledge of Art, they cannot design with the success which the French artists possessing that knowledge unquestionably display; consequently, it is notorious that the great majority of designs manufactured in this country come from France. And, shame to say, as the demand for decoration increases, we hear of nothing but the importation of foreign artists.

It gives us unqualified pleasure to state, that the ornaments in the Pavilion at the Palace are being admirably painted by a pupil from the School of Design, who has acquired all his knowledge in that Institution, and can paint ornament in fresco and in other styles as well as any foreign artist. Mr. Rice has lately been appointed a teacher in the Edinburgh School of Design, of which very important establishment we shall give, hereafter, a lengthened notice.

We trust that in the observations which we have made above we shall not be misunderstood. We hold it to be quite impossible that Decorative Art should be raised to a high pitch of perfection by the class of men we call decorators or pattern-designers, however clever they may be; without a wise and earnest encouragement of high Art, and the employment of artists, as in the middle ages, and as now in France and Germany, not only in the painting of pictures, but also in the guidance of what we term conventionally, although not correctly, decorative works, it is impossible to raise sufficiently the character of these; but, before our artists can be so employed, they must become *more workmen*; whilst our School of Design must make our "industrial artists" and artisans *more artists*.

The staff of Masters in Somerset House is now very strong, and we anticipate the happiest results from this fact. The appointment of what are termed "practical Masters" for each department of design must, of course, become of more importance as the School advances; it must, in our opinion, ever be of secondary importance, because we doubt altogether the possibility of making really practical men out of manufacturers; but a certain amount of practical knowledge can be communicated in various branches of design; and we hear with satisfaction that it is proposed to strengthen the establishment by further appointments, thus uniting education in the higher departments of Art with such an amount of practical education in certain branches of design as it may be possible to afford.

We have much satisfaction in pointing to the liberal arrangements for giving free access to the models and library to all designers who may apply with a respectable reference, while the Director is ever ready to meet manufacturers who are desirous of obtaining assistance or information: numbers apply, and the number is rapidly increasing. We have no fear but that, if pupils take advantage of the opportunities afforded them under such able management, we shall soon possess a numerous and competent "School" of excellent ornamental designers and artists.

We hear from Birmingham, Manchester, and other towns where Schools are established, that all are progressing under favourable circumstances, supported by the good will and exertions of the manufacturers in the different towns, who are daily becoming more alive to their importance. We hope soon to give some detailed information with regard to the progress of these Schools.

Mrs. M'lan (the Superintendent of the Female Branch of the School) is in Paris, acquiring information there. We believe that in no part of the establishment have the advantages been more manifest than in that which is under her charge; and we have reason to know that the confidence of the Council in her zeal, ability, and continual attention to her duties has been not only confirmed, but augmented; while the pupils are fully conscious of the benefits which result to them from the instruction of an accomplished mind, and an amiable disposition, joined to energy and strength of character.

The class for designing for wood-engraving, and instruction in the art, will also reopen, and be conducted as heretofore. This, as our readers are aware, is limited to females; and we believe much progress has been made by several of the pupils.

The instruction of females is, indeed, now become a very important branch of the School—one that is in every way "working well." We trust to see it extended. There are many departments of Ornamental Art in which women might obtain useful and profitable employment, such as porcelain and glass painting. The Potteries of Staffordshire might, indeed, give occupation to many hundreds; yet the number there employed is very limited, an evil which arises chiefly from the mean and selfish policy of the men, who desire to keep to themselves the monopoly they have long enjoyed. In this country there are so few stations for women not actually menial, that he must be considered a public benefactor who shall devise any new position which they may occupy without degradation. Upon this topic we may enlarge hereafter.

BRITISH ARCHÆOLOGICAL ASSOCIATION.

THIS Association was established at the end of last year, to investigate, preserve, and illustrate all ancient monuments of the history and arts of our forefathers, and, in furtherance of the views with which the Society of Antiquaries was founded, to render available the researches and labours of a numerous body of individuals scattered over the country who are not connected with that Society. The means by which the Committee propose to effect these objects are, by holding communication with correspondents throughout the kingdom, and similar Societies on the Continent; by frequent meetings for the consideration of the communications so obtained; by encouraging researches and excavations; by opposing and preventing all injuries with which ancient monuments may be threatened, and using every endeavour to spread abroad a correct taste for archæology; by preserving authentic memorials of all antiquities which may be brought to light; establishing a journal devoted exclusively to the objects of the Association, and by taking every opportunity which may present itself to call the attention of the Government to the conservation of our national monuments.

It was afterwards resolved to hold a general meeting of the Association annually, at some city or town in the kingdom remarkable for its monuments, so as to elicit, as far as was possible, local information, and to bring provincial antiquaries in contact with their fellow-labourers inhabiting the Metropolis. This annual meeting, we must observe, is the only occasion proposed to be given during the year for the members, generally, to assemble together; and we would remark, before alluding to the first of these congresses—which was held at Canterbury on the 9th, 10th, 11th, 12th, 13th, and 14th of last month—that an alteration in this respect might be made advantageously. The members at large should be brought together, at least, three or four times in the year, to consider such subjects as might arise, and to consult on the best means of advancing the great objects of the Association. A feeling of interest in its success would be increased and spread, and public opinion more speedily be enlisted in favour of those monuments which it is the object of the Society to protect. Once let it be universally esteemed disgraceful wantonly to destroy, or carelessly to neglect, a memorial of the past, and we shall hear no more of Roman walls broken up to mend the roads, or parish compositions. We may thus go to nature for sub-churches disfigured by ignorant churchwardens. When the ancients closed a temple against the people they used no bolts, but tied a cord across the entrance, to break which was a dishonour.

Further, by these meetings the fear lest the government of the Society should hereafter rest exclusively in the hands of a mere clique would be lessened: if there had been less exclusiveness, and the opportunity for a more free expression of opinion in the "Society of Antiquaries" than at present exists, the British Archæological Society would not have been needed. Care should be taken to obtain for the new Society such a constitution as may ensure for it the long and efficient continuance which we heartily wish it may enjoy. And now to speak briefly of what was done at Canterbury.

The President, Lord Albert Conyngham, justly remarked, in his opening address, that no place could have been found more fitting for the first meeting than Canterbury. It abounds in interesting specimens of ancient skill and valuable his-

torical monuments. The Cathedral alone is a mine of antiquarian knowledge, which would not be worked out in a score of meetings; and every church in the neighbourhood offers numerous objects for investigation. The Guildhall contains municipal documents of great value, some as early as the twelfth century; and in the downs around the city, beneath the unpretending mound of earth (found in all parts of the world), repose the bones of our Saxon progenitors, with specimens of their arts and manufacture miraculously preserved for our information. These latter, on the occasion in question, were illustrated by the Rev. J. B. Dean, Mr. Bateman, Sir W. Beetham, Dr. Buckland, and others, as well as by the practical examination of several on Breach Downs, and in Bourns Pad-dock. The archives were set forth by Mr. T. Wright, M.A., and the Cathedral was treated of by Professor Willis, and incidentally by Mr. George Godwin. From Mr. Wright's paper we obtain the name of a Canterbury artist in 1521, probably eminent in his day; for he was employed on work which must then have been considered of some importance—the ornamenting of the market cross.

"Item, paid to Florance, the paynter by the grete, for the workmanship thereof, he finding all manner of stuf to the paynting of the crose, except gold and vize to the same, and gylaying of the stars, lviij. s. viij. d."

The substance of Mr. Willis's paper was a translation of the account of the destruction and rebuilding of the Cathedral, given by the monk Ger-vase, which agrees most minutely with what we now see, and establishes indisputably the date of the various parts of the Cathedral. In the same section, that of architecture, the Rev. C. Hartshorne explained the arrangement of Dover Castle; but it was evident that sufficient importance had not been attached to this section, which, in a place like Canterbury, demanded the chief rank, or that it had been neglected by those who had undertaken its management. It should have held more meetings than one; and some members of the Committee should have been deputed to examine and describe the local monuments. We were prepared to hear something from Mr. Britton, who was present, and who, from his well-known long acquaintance with the antiquities of the city, would have been gladly listened to, in the place of some papers which, though exceedingly able and valuable, had no connexion whatever with the locality.* We would suggest, with the fullest appreciation of the services rendered by the Secretaries (Mr. C. R. Smith and Mr. Wright), that they should, on another occasion, give up writing papers for the time, and devote themselves wholly and solely to the general arrangements. By no other means can they hope to produce a perfect result. Still we would not find fault with the present meeting; the week was delightfully spent, and much good was done. The medieval section was under Mr. J. R. Planché's management, and went very well.

Some proper steps were taken by the Association relative to the preservation of buildings and decorative paintings; and it was resolved, on the motion of Mr. Thomas Crofton Croker (who afterwards read an able paper on the autobiography of Richard Boyle, the first Earl of Cork), seconded by Mr. John Noble, that the Rural Deans throughout England should be applied to, to aid the efforts of the Committee in this respect. We would point out, as requiring immediate attention, the Chapter House at Canterbury, and the external Norman staircase leading to the public school: this latter is unique, and should be preserved most carefully. The remains of St. Augustine's Monastery, it is gratifying to learn, have been purchased by Mr. Alexander Hope, solely with a view to preserve them. Strange to say, this circumstance, so honourable to the individual named, was hardly alluded to during the meeting of the Society. It would not be just to close this notice without bearing testimony to the ability and urbanity exhibited by the noble president, Lord Albert Conyngham, and the excellent feeling towards all the members of the Association shown by George Neame, Esq., the present Mayor of Canterbury.

* We are informed that Mr. Britton had offered the Committee the loan of two hundred drawings of architectural antiquities, chronologically arranged and classed, and had prepared a paper for the meeting; but that he was so annoyed by the way in which the section was neglected by those who had accepted the charge of it that he ultimately declined taking any part.

MR. BARRY AND HIS DETRACTORS.

So far as it indicates the interest taken in the work, and the desire that it should be rendered as complete as possible, we are disposed rather to approve of than to object to vigilant attention being given to the progress of an important public edifice. Hitherto we have been by far too easy in such matters; in more than one instance designs, that might have been materially improved had opportunity been afforded for canvassing their merits, and exercising a little wholesome criticism in regard to them, have been merely "approved of" by some irresponsible authority; studied secrecy has been observed as long as possible, and we have been left to find out, when we could no longer be hindered from doing so, that what had been so smuggled into existence was a very unsatisfactory, perhaps discreditable, architectural production. Not a few buildings are there which, though rather important as to their purpose, seem to have undergone no sort of scrutiny in their designs: the architects seem to have been asleep when they planned them, and their employers to have been asleep when they approved of them; or, if the former were not asleep, they must surely have been awake only to one thing, viz., the securing a job for themselves. We trust, however, that such smuggling systems have had their day; that henceforth the public will be permitted to keep its eye upon public works, and to express its opinion while it can be received, either as encouragement or as salutary advice, and not as bitter remonstrance *après le coup*; in saying which we must, of course, be understood to mean competent judges on the part of the public; and the more numerous they become the better.

Yet, glad as we are to perceive that so lively and attentive an interest is taken in Mr. Barry's great work, even to the consideration of many matters of detail, we do not altogether approve of the capacious and would-be-dictatorial spirit in which objections have been made to what he has done, and to what he purposes to do. It is all very well that seeming objections should be proposed, in order that the architect may have the benefit of them by reconsidering the points they bear upon. If after that he deems it better, upon the whole, to abide by his own ideas, that ought to silence opposition, and stop busy-body interference. Never was there less occasion for exercising rigorous and jealous surveillance over an architect than in this particular instance. If in any one, full confidence may be reposed in Mr. Barry; for that we have sufficient pledge in those parts of the structure which are already executed, and which have called forth almost unqualified admiration from those who have had the opportunity of examining them; and, as such favour must be limited, we greatly wish that the architect would supply those to whom it cannot be extended, and those at a distance, with the means of contemplating and studying the beauties of his design, by publishing drawings of as many distinct compartments of the exterior as would exhibit all the various features introduced into it, and that far more clearly than could be done in general elevations, which, though larger in size, must be smaller as to scale. Some drawings of the kind would, perhaps, form the best and most effectual reply to those who make it an accusation against the architect that he has taken the liberty of deviating from his first designs, as if the improving upon those studies, and maturing his ideas, were a violation of contract.

The charge brought against Mr. Barry by those who would raise, if they cannot substantiate, one, is, it must be confessed, of no ordinary kind, for it is not pretended that he has shown either negligence or incapacity, that he has relaxed in diligence, or has not displayed his wonted ability in providing increased accommodation since required of him; on the contrary, it is made his chief offending that he has departed from the express letter of his designs, not injudiciously and unsuccessfully, but in giving himself up too freely to his own ideas of what would be improvement, without waiting for the assent of official opinion. That corresponding improvement has not been produced has not been made out, notwithstanding that there has been an evident disposition to do so. Exceedingly captious exceptions have been urged against both the Royal

Staircase and the Victoria Gallery.* In regard to the first of these, it is alleged that it is neither sufficiently dignified nor sufficiently commodious; but the arrangement of it in a continued line, so as to form an avenue of steps from bottom to top, is anything but unfavourable to grandeur; yet we have no doubt that Mr. Barry will render it not a little attractive and striking in architectural character and scenic effect; while as to the steps being in a single unbroken flight, without any sort of intermediate *palier* or 'footpace,' the ascent is so gentle that no positive inconvenience is occasioned. Nevertheless, it would have been better could the stairs have been divided into two distinct flights; we are free also to confess that, in point of general plan and arrangement, there is something in the "Royal Staircase" designed by Sir J. Soane that will perhaps be desiderated here. This opinion of ours is, however, entirely conjectural, because, in regard to Mr. Barry's, we know little more than what relates to the particulars animadverted upon. Deviations from the original plan are complained of as if they were therefore unjustifiable, and had been injudicious ones also; but that the latter is the case is not proved; and, without the direct evidence of plans to do so, we cannot bring ourselves to believe that Mr. Barry would lightly forego his first intentions, or without feeling that he should obtain more than an equivalent by the change.

The complaint made against the "Victoria Gallery," as being of faulty proportions, is too much in the spirit of mere pettifogging criticism, and partakes too much of mere quibbling about names. It is, forsooth, too long for a "hall," and too short for a "gallery"—unlucky dilemma! Yet surely a room, which is three times as long as it is wide, may, without any very great impropriety, be termed a gallery. We know of no rules for determining the exact proportions to be observed in such cases, and should be sorry to see any attempted to be laid down, otherwise than as general directions. There may be short galleries as well as long ones—that is, such as do not greatly exceed the usual proportions of a hall as to length—in like manner as there may be rooms of the latter kind which approach to those of a gallery. Extent of vista is, no doubt, a highly desirable characteristic in a gallery; but it is not exactly desirable that it should be invariably in the same degree. In such matters very much depends upon actual circumstances; and in the present case we see no reason for raising frivolous cavils about mere names. While the room will be long enough for the purposes of a state procession, it will be so wide also as to accommodate numerous spectators on each side; hardly, too, will the degree of perspective effect looked for in a gallery be wanting here. Mr. Barry may safely be trusted to himself in all that regards the pile upon which he is employed; and should be left to follow his own ideas unchecked, except where they are found to exceed, in an unwarrantable degree, the prescribed limits of expenditure.

GERMAN CRITICISM ON THE EXHIBITION IN WESTMINSTER HALL.

We translate with much pleasure from a German newspaper the following notice of the late Exhibition in Westminster-hall, which appeared originally in the *Allgemeine Zeitung*. The remarks, which are written with a competent knowledge of Art, are, as far as they go, the result of an unprejudiced examination, and the writer, admitting the particular merits of our school, does not lose sight of the fact that fresco is virtually a new Art among us. He is aware that many standard and luminous names do not appear upon the catalogue, and hence that this is not the great and general effort of our artists; and without, perhaps, having observed that some of these exhibitors have already travelled far—for this is apparent in their works—he recommends them a sojourn at Munich, Rome, and Florence. It is necessary that they should see, nay study, what has been done at

* For a plan and descriptive particulars of the building, we refer our readers to pages 233-7 of our last volume.

Munich; but the Germans themselves seek the excellence of the magnates of Art by studying the masters which these great men have themselves consulted. It were, therefore, better, guided by the results before them at Munich, that they should seek the same end by a like means. It is not now necessary to express at length our oft-repeated conviction that there is no style of Art in which our painters and sculptors will not succeed if supported; and now the critics of other nations are sanguine with ourselves; if they are less so than we, it is because the fellowship between us in matters of Art is as yet young. The notice is short, and put together in the manner in which such articles generally appear in the German journals; it is as follows:—

"The *Allgemeine Zeitung*, of the 23rd of July, gives an account of the Exhibition opened at Westminster-hall on the 1st of July, in furtherance of the proposal for the decoration of the new Houses of Parliament. This journal erroneously, however, connects the results of the Exhibition of last year with the present, with respect to which the Royal Commission have scarcely yet published their decisions. It is true that the Exhibition of this year has been received somewhat unfavourably by the public as regards the frescoes and cartoons, partly in consequence of the especial pretensions of the occasion, and partly because the artists, who were for the most part young men, had before them a problem, for the solution of which they had too little support and counsel in their own country. With each succeeding Exhibition, the necessity of visiting Munich, Florence, and Rome, will become more and more apparent to the competitors; for it must be observed of the artists generally who have contributed to the Exhibition, that they are not yet at home in Monumental Art, that is, in painting fitted to accompany architecture, and not only are they feeble in their drawing and composition, but also in their colour and execution. Not that English Art has not its particular development, but there are general laws of which we presume the competitors would more easily acquire a knowledge abroad than at home. Among the more excellent of the works of this Exhibition we may mention a cartoon by Ford Madox Brown, representing 'William the Conqueror surveying the body of Harold after the battle of Hastings,' though it has yet need of essential corrections in the arrangement; also a cartoon and an essay in fresco by Stanley, the former representing 'King Alfred as Lawgiver, with his friend Asser, a work admirable for its simple but exalted narrative, and distinguished by a fine feeling for purity and simplicity. The works of Armitage are powerfully drawn, but they are devoid of the same determined tendency to a definite end: his 'Fatos' especially is devoid of an apprehension of refined emotion. William Cave Thomas has, in his 'Throne of Wisdom,' made at least an effort in Monumental Art, but his work is yet deficient of purity; while, on the other hand, John Bridges presents in 'Milton dictating to his Daughter' a striking evidence of power, as well in the motive as in the colour of his work. W. Dyce exhibits only two heads, but they constitute one of the most meritorious productions in the Exhibition. Daniel Maclise has, in a very equal composition, representing the 'Arming of a Knight,' shown with what nicely armour architecture—in short, all objects and materials—can be represented in fresco; should this artist carry the same facility in union with harmonious effect into a large composition after a fitting subject, British Historical Art would assuredly possess in him one of its ablest supporters. But the sculpture in this Exhibition appears of much greater importance than the frescoes, since in this branch of Art are found some works unquestionably of the highest value. We can here only mention the 'Eve' and 'Geoffrey Chaucer,' two statues by W. Calder Marshall; a 'Richard Cœur-de-Lion,' by James Sherwood Westmacott; the 'Hindoo' and the 'Arcturus,' both by Frederick Thrupp; the 'Eagle Slayer,' by John Bell, &c. &c.; and add, that among these works were many large, even colossal, groups and equestrian statues all distinguished by infinite variety of treatment. The cartoons of the last year which secured the prizes, and which the *Allgemeine Zeitung* erroneously classed with these, are yet exhibited, but not in Westminster-hall; they are in progress of engraving."

VARIETIES.

THE SIX FRESCOES FOR THE HOUSE OF LORDS.—We find many artists are complaining of a difficulty they consider to lie in the way of competition for the six Commissions, inasmuch as the Frescoes are designed to be placed at a considerable height, while the Cartoons are to be nearly on a level with the eye. This difficulty they seem to look upon as to be overcome only by distorting the drawing in the model so that it may appear true when raised to a considerable height. Some remarks may, therefore, be necessary. We remind such artists that the only precautions they need attend to are dictated by the necessity of making their work (considered without reference to height) *distinct and intelligible* at the required distances. The base of the paintings will be 26 feet from the floor, and they may be seen at the distance of 93 feet. The base of the paintings of the 'Prophets' and 'Sibyls' in the Sistine Chapel is about 50 feet from the floor, and (in the width of the chapel) they can only be seen at the distance of 43 feet. (The diagonal line expressing the direction of the eye would, in both cases, be a little longer, but this we do not stay to calculate.) Now, notwithstanding the great height and limited distance in the Sistine Chapel, the figures are not distorted to counteract such conditions. It is true the upper part of the surface on which the 'Prophets and Sibyls' are painted is arched over the spectator, but the other figures on the flat part of the wall round the windows are not at all foreshortened. So, in the 'Last Judgment,' the figures of the Apostles and Martyrs round the Christ (at the height of about 40 or 50 feet from the floor, and seen at or within the distance of 132 feet) are not at all foreshortened. We purposely omit the figure of the Christ, because it has never been determined whether that figure is standing and foreshortened or sitting without being foreshortened; it expresses neither clearly. Lastly, in the ceiling figures there is no foreshortening, no approach to that appearance which the Italians call "*di sotto in su*," or seen "from below upwards." In the ceiling figures of Raffaele there is, in like manner, nothing of the kind attempted. Mr. Eastlake has pointed this out in the Second Report, p. 63, and has observed, that as long as an intellectual purpose is intended in a design—as long as expression and the story are aimed at—the "*di sotto in su*" is unworthy of the artist's attention, and is incompatible with such objects. But if, as in Correggio's case, the painter aims at *space, light, &c.*, then it might be desirable to represent figures over head as he did. Figures so seen would of necessity exhibit the soles of the feet more distinctly than anything else. Giulio Romano, at Mantua, has shown only the bellies of the horses of the sun, only the under part of the chariot, and only the under part of the chin of Apollo. Mr. Eastlake has shown in the Report, in the passage referred to, that M. Angelo and Raffaele did not reject this system from ignorance, because Melozzo da Forlì had left an early and remarkable specimen of the "*di sotto in su*" in Rome; nor from inability, because M. Angelo was always aiming at foreshortening, and Raffaele was a master of perspective. They rejected it because it did not serve the great purpose which they had in view, and because such appearances, however truly represented, are not cognizable from our experience of nature. The only living things we can ever see under such circumstances are birds. We speak of the "*di sotto in su*." With regard to high situations on vertical walls, like the compartments in the House of Lords, we repeat *distinctness* with reference to the distance (not the height) is the sole principle. The upper figures in the 'Last Judgment' are larger than the lower, but not more foreshortened. The composition, under such circumstances, espe-

cially requires *simplicity*; adjuncts and accessories require to be *few and important*, and the execution requires to be *clear*.

THE COLLECTION OF ROBERT VERNON, ESQ.—We rejoice to state that, during the three months which this most liberal gentleman opened his rooms, in Pall Mall, although they were visited by many hundreds, he sustained no sort of injury, and no inconvenience beyond that of occasional over-crowding. It is, consequently, his intention to open them again, about the middle of May next. We can testify to the exceeding enjoyment thus placed at the command of a large number of persons—and in their names it is our duty to return Mr. Vernon very grateful thanks. We are also bound to give expression to a similar feeling on the part of the artists; whose fame Mr. Vernon has, by this means, materially enhanced—by enabling foreigners, more especially, to appreciate more truly and justly than they could otherwise do, the capabilities of British Painters. We had occasion to send many strangers to visit this collection; and we know that they returned to their several countries with far higher notions of British genius than they would have had by examining merely our public exhibitions. In some cases this was a matter of very vital importance:—in that, for example, of Dr. Foerster, the editor of the "*Kunst-Blatt*." In the galleries of Mr. Vernon he saw the best works of all our best painters; from this source, therefore, and not from a mixed and confused exhibition room, his reports will emanate in future. No gentleman has ever lived in this kingdom to whom the Arts of his country are more indebted than they are to Mr. Vernon. He has always acted wisely as well as liberally; his patronage has never been either misdirected or misplaced; it has never been exercised either *too soon* or *too late*. We shall announce next year, in good time, the period when artists and lovers of Art will be again enabled to examine his collection; and we confidently hope, we may then be enabled to report that other collectors have followed so noble an example—taking a step which cannot but augment a hundredfold the benefit they confer on British Art.

THE COLOSSEUM.—It is known that, during the last year, a large number of workmen of various grades have been occupied in the "restoration" of this building. It will be reopened to the public, probably, in the course of a couple of months. Just now it is in a state of confusion; many parts of it are, however, finished, and from them we may judge as to what the whole will be when completed. The arrangements have been confided to the charge of Mr. W. Bradwell, who has manifested sound judgment and good taste; and it is obvious that the proprietors have considered themselves justified in an enormous outlay, under the belief that public appreciation and patronage will follow. Of this there can be no doubt. It would be premature to enter into details of the various works in progress; they combine considerable novelty with rare and beautiful effects. We shall take an early opportunity of describing them at length. At present, we may confine our observations to "the Rotunda," which our readers will recollect as being surrounded by the marvellous picture of London, painted by Mr. Parris between the years 1824 and 1829. Time and neglect had materially impaired the value of this truly great work; and the excellent artist has been employed during nearly the whole of the year, aided by his son, in thoroughly restoring it. He has gone carefully over the whole; repainted the entire sky; and given to the work those improvements which cannot but have resulted from matured experience and advanced study. The picture is now infinitely better than it was sixteen years ago, when universally pronounced to be the most extraordinary production of Art of its class that had ever been produced in any country. It exhibits London and the adjacent scenery—to the extent of some twenty miles—as it was in 1821; the

great Metropolis has since undergone many changes; the "portrait" is consequently increased in value, as preserving records of various interesting objects removed for ever—for example, Old London Bridge. The circular "walk" under the dome contains several somewhat large niches, filled with sculpture, principally removed hither from Westminster Hall. It is "roofed" by finely-cut glass, containing some thousand feet; immediately under which, and extending all round the structure, are copies from the frieze of the Parthenon; the work of Mr. Henning, an artist unrivalled in his art. We can barely hint at the other attractions in preparation: they consist of grottoes, caves, glaciers, copies of ancient ruins, conservatories, fountains, aviaries, &c. &c. We are justified in anticipating, that when the whole is completed, the British public will obtain an intellectual treat, second to none in the world.*

THE ROYAL ACADEMY.—Some time before the close of the late "Exhibition," many of the pictures that had been unpropitiously hung were removed from the unfavourable stations they had previously occupied, and were placed "on the line," or near it, so that their merits might be fairly tested. The consequence was, that several artists obtained advantages, which, to our knowledge, in not a few cases led to the disposal of their works. To achieve this object, the Members of the Royal Academy generously transferred their own productions to the dark corners. We hail this fact as a most auspicious augury; it is

* A brief history of this work may interest our readers, by the greater number of whom, no doubt, the circumstances connected with it are entirely forgotten. The Colosseum was built by Messrs. Peto and Grissell, from the design of Mr. Decimus Burton, architect. Mr. Thomas Hornor, a land-surveyor, during the time a scaffold was on the top of St. Paul's, for the purpose of raising a new ball and cross to replace the old, availed himself of the opportunity to make a series of drawings of London and the surrounding country from that elevated position; for which purpose he had a box or small wooden house fixed on the highest point of the scaffolding, several feet above the cross, from which he made his drawings, in outline, on several hundred sheets of paper, and by means of an optical instrument combining the reflecting telescope and camera lucida. These drawings in outline were finished in 1831, representing the Metropolis as it then appeared. In 1833 Mr. Hornor applied to Mr. Parris to undertake the painting of the Panorama of London from his sketches. Arrangements were made, and the canvas being fixed up and prepared in December of that year, Mr. Parris immediately commenced the work, which, by continued exertions and almost incredible labour, he completed in November, 1839. Numerous assistants were employed in the subordinate parts of the picture; but the two campanile towers, the new Post-office, nearly 300 churches and bridges, are the entire work of Mr. Parris. Mr. Hornor never painted any part of the Panorama, but merely made the original sketches from above St. Paul's, and was the projector of the whole undertaking. From his connexion with Roland Stephenson, Mr. Hornor was compelled to emigrate to America in 1839. In 1839 the creditors of Mr. Hornor completed many of the parts he had left unfinished, as the Conservatories, Swiss Cottage, and other buildings attached to the Colosseum. In 1835 Messrs. Braham and Yates became the proprietors. They built a theatre, Hall of Mirrors, &c., with various alterations, which are no longer in existence. In 1843 the whole was purchased by Mr. D. Montague, who seems determined to make this exhibition as attractive as possible by an unsparing outlay. The various objects surrounding the main building have been entirely removed or remodelled, and a new saloon has been built for modern sculpture, with a richly-cut glass dome, marble columns, &c. &c., which, for elegance combined with grandeur, has, perhaps, never been equalled, and affording an opportunity of seeing sculpture such as we have never witnessed in this country. The Hall of Sculpture, as also the several additions, have been designed and carried out by Mr. William Bradwell. During the several changes at the Colosseum since its first opening to the public, the picture alone has remained untouched, except by broom and dusting, until the present year, when Mr. Parris again set to work, and for several months past has been engaged in painting an entire new sky (the old plaster having cracked), and restoring every part to its original state. The extreme distance and middle ground has been nearly repainted, with the River Thames, giving clearness and brilliancy to all those parts which for a long time have been obscured by smoke and dirt. The painting is nearly 100 feet high and 400 feet in circumference. Every object is so finished as to bear examination through the most powerful telescopic glasses, which are placed in the gallery.

the promise of that self-reform for which we have been anxiously and earnestly looking, and which cannot fail to promote the best interests of the Academy, as well as those of the Profession over which its members preside. A few more such concessions, and the Royal Academy may not only dispense the growlings of such men as Mr. Joseph Hume; they will remove the doubts of calmer reasoners and wiser judges. We sincerely hope that, as the good work has been commenced,—for clearly a proper innovation has been made upon old custom,—the Members will, in due time, consider the policy of other changes—changes for which the spirit of the age imperatively calls, and which could influence the Institution only for good.

THE INSTITUTE OF THE FINE ARTS.—The prize of twenty guineas offered by this Society for an essay on "The History of the Fine Arts" has been awarded to George Fogg, Esq. The members of the Institute design to present to Thomas Wyse, Esq., M.P., "a Book of Drawings," to be executed by them in grateful acknowledgment of his services on behalf of British Art and British artists. Some plans are, we understand, in progress with a view to give augmented efficiency to the Institute; and, if the artists bestir themselves, better accommodation will be provided immediately for carrying on its affairs. The number of subscribers now, we believe, exceeds 400; still the income derived from subscriptions is too small to enable the Society to do much. It is not improbable, therefore, that a "call" will be made in order to increase the available funds. We regret that we have no more important information to communicate on the subject.

MR. INMAN, the most distinguished of the portrait-painters of the United States, is at present in England, having visited this country chiefly, we believe, with a view to convey to America portraits of the most distinguished British men of letters. We have seen two of his productions—portraits of Wordsworth and Dr. Chalmers. They are striking likenesses, and admirable as works of Art. They may vie, indeed, with the best works of the best artists of England.

BUST OF FAVANTE.—A clever bust of this accomplished vocalist has been recently executed in marble by J. E. Jones, Esq. The work is one of very high merit: a likeness has been rarely conveyed with so happy a skill to marble; the gentle and peculiarly attractive expression of the features of the fair songstress has been rendered with singular fidelity, while the execution of the work is in all respects admirable. This is not the first time we have had to express our high opinion of the ability of Mr. J. E. Jones; in the Exhibition of the Royal Academy last year there were several striking examples of his talent; foremost among them were the busts of the ex-Regent of Spain, and a man still more famous in his generation—Daniel O'Connell. In his present subject he has been exceedingly fortunate; Favante (an English lady, although she "enjoys" an Italian name) is, as she ought to be, a dear favourite of the British public,—in favour not alone because of her natural gifts, but because of her irreproachable character and the noble example she gives in private as well as public life to the members of her profession. Her face is remarkably fine, tinged, though not impaired, by a "pale cast of thought," which occasionally leans to melancholy; her features are delicately chiselled, yet sufficiently strong to aid the sculptor in giving "character" to his work; and the expression is at once earnest and gracious. We have rarely seen a work of Art so thoroughly triumphant as this of Mr. J. E. Jones.

MR. EDWIN LANDSEER has recovered from the ill effects of his late accident; and is now on a visit to the Marquis of Breadalbane, at Taymouth Castle. Before his departure he was well enough to "touch" the engraving, nearly completed by Mr. Cousins, of the Queen and her Children.

SIR AUGUSTUS CALCOTT.—We regret to learn that the health of this accomplished artist is such as to leave but little hope of his ultimate recovery. His loss will be severe to the profession he has so long honoured, not only by his admirable works but by high and irreproachable character; in private life no gentleman is more universally respected; and few have ever been more esteemed and regarded by an extensive circle of loving friends.

THE PARLIAMENTARY REPORT ON ART-UNIONS.—This document will not be printed until sometime next year. It is understood that Mr. Wyse is about to visit Munich, Düsseldorf, and several cities of Germany, in order to render the report more complete.

THE PAVEMENT OF THE ROYAL EXCHANGE.—This is the most extensive tessellated work of its kind that has ever been executed. It may be considered in a state somewhat backward, inasmuch that it will be matter of extreme difficulty to finish it in time for the proposed period of opening. The *tesserae* are scarcely an inch square, thirteen of them being necessary to the foot. They are produced at the works at Vauxhall; and, consisting of what is called Wedgewood ware, are extremely hard, and will, undoubtedly, wear well. They are set in cement on stone, according to the pattern, and then laid down in large pieces. It is yet, however, difficult to judge of what the effect of the work when entire will be, and when washed so as to show the colours and design.

DECORATIONS OF THE ROYAL EXCHANGE.—The general effect of the Merchants' Area may now be estimated, since Herr Sang's great work is nearly completed. The panels were not yet touched when we noticed the progress of this crying fallacy last month; these are now, we may say, completed, if, speaking paradoxically, nothing ever can be complete—for they contain nothing but a small tablet, which is worse than useless, inasmuch as the blank space had been far the better argument, upon the principle that it had been the better that less had been done. We had expected that these spaces had been reserved for some attempt at narrative—short even though the time be; for it may be understood that time would have been no barrier, since the whole is put in by measurement. What is it to say that these miserable decorations are attempted after the manner of the most approved arabesques? The spirit that is now abroad does not crave wretched copies of works unfitted to the purpose, and which, upon the walls of the Royal Exchange, mockingly denigrate the fact that there is a story to tell about our commerce and colonies. We care not to inquire who may have been borne away with this *furor damnandi*; whosoever it may be who has proceeded thus to cover the ceiling of the Merchants' Area with a glare of alternating red and white, and the walls with such unmeaning designs, has done so in utter contempt of the efforts that are in course of exertion for the amelioration of British Art. With respect, also, to the sculpture there seems to be something strangely at variance with the reputed liberality (the taste, as Pangloss would say, is quite another thing) of the city of London. Towards the Finch-lane side of the area are two niches for, of course, two statues; but what are these statues? One is that of Elizabeth, executed by Watson in grey-stone; and the other Spiller's old Carolus Augustus, or Charles II. as a Roman Emperor. Now, both of these statues are works of merit. Mr. Watson has dealt most generously with the Queen's "master devil ruff" and farthingale; the whole is naturalized to the figure in a manner that we scarcely had hoped to see, for Elizabeth is not less manageable as a statue than she was as a Queen. This statue looks something over eight feet, and yet it is not large enough for the niche. But what is to be said of the Charles, which is fully two feet shorter than this: it looks lost in the

place assigned to it. Now, this statue is marble, and stained by the weather as black as bronze: but we cannot believe that it is to be left in this state—that no attempt will be made to reconcile it, at least in colour, with the other. What are we to say of the apologetic adaptation of this work to the new building, rather than commission a statue in accordance with the other? Can the Committee have denied this trifle, or are we to impugn the liberality of the architect? The Exchange will be "opened" by the Queen and her estimable Consort before our next number appears. We shall bring the whole subject under review.

FINDEN'S ROYAL GALLERY OF BRITISH ART.—We rejoice to find that the publication of this truly national work is about to be revived; and, from the list of pictures in the hands of engravers, we have no doubt its future progress will be commensurate with its past merit. It is, even in its present state, the only work that exhibits fairly the abilities of British artists; and we are very sure that its circulation on the Continent would go a long way towards opening the eyes of our wilfully ignorant brethren of France, as to the capabilities of English painters and engravers. We may enumerate the following "well-known" pictures as among the "forthcoming" additions to the work:—*The Old Téméraire*, J. M. W. Turner, R.A.; *The Convalescent*, T. Webster, A.R.A.; *The Loan of a Bite*, W. Mulready, R.A.; *Nell Gwynne*, C. Landseer, A.R.A.; *The Battle of Waterloo*, G. Jones, R.A.; *One of his Finest Works*, W. Etty, R.A.; *The Morning after the Wreck*, C. Stanfield, R.A.; *The Messiah*, T. Uwins, R.A.; *The Wedding*, W. Hilton, R.A.; *Boy of Many Friends*, T. Webster, A.R.A.; *Jerusalem*, D. Roberts, R.A.; *The Ferry*, F. H. Lee, R.A.; *Jacob's Ladder*, T. Stothard, R.A.; *One of his Finest Pictures*, Sir T. Lawrence, P.R.A.; *The Fortune-teller*, Sir J. Reynolds, P.R.A. The prints already issued are, we perceive, to be reissued to new subscribers; not in the order in which they originally appeared, but each part being so judiciously selected as to render it more varied than heretofore. The opportunity should not be lost upon those who desire a rare and valuable and deeply interesting collection of works of British Art; possession of which may be obtained at comparatively small cost—and "periodically"—so that the demand upon the purse will be little felt.

MR. JOHN PYE, the eminent landscape engraver, is about to publish a volume, entitled "Patronage of British Art, a Historical Sketch: an Account of the Rise and Progress of Art and Artists in London, from the Beginning of the Reign of George II.: together with a History of the Society for the Management and Distribution of the Artists' Fund, from its Establishment in 1810, to its Incorporation in 1827. Illustrated with Notes, historical, biographical, and explanatory." Mr. Pye has issued a prospectus, in which he gives the contents of the several chapters the book will contain. Judging from them, we anticipate a production of very considerable interest and no small importance; premising, however, that the views of the author as regards Art are somewhat too democratic for those who consider honours and distinctions essential helps to excellence.

THE WORKS IN WESTMINSTER HALL.—The contributors of the works recently exhibited in Westminster Hall should lose no time in removing those that still remain there, particularly the sculptures. Some alterations in progress in the south end of the Hall may otherwise lead to accidents.

ALTAR-PICURES.—We have very great pleasure in referring our readers to an advertisement for "sketches," in order to enable trustees under the will of the late John Harcourt, Esq., to commission a picture at the price of £500, to be placed in St. James's Church, Bermondsey. This

is, indeed, a cheering sign of an improved age; we have never recorded an event which affords safer ground for congratulation in reference to British Art. Let our churches be once again, as they ought to be, the repositories of the works of our painters—contributing, as they cannot fail to do, powerful aids in the cause of religion and virtue—and the highest class of Art must inevitably flourish. All honour to the memory of the wise and good man, who will thus be a public benefactor after his death.

NEW WORK BY MESSRS. CHAMBERS.—We refer our readers to an advertisement from the Brothers Chambers; whose publications, always "cheap and good," have so materially influenced the character of the existing age. The "Edinburgh Journal" has for many years enjoyed an extensive popularity, in England as well as in Scotland; giving enjoyment and instruction—skillfully blending amusement with information—to hundreds of thousands of readers, who, finding wholesome intellectual food prepared for them, have avoided those deleterious mixtures which at one time did incalculable mischief by pandering to appetites diseased. The project now announced goes from cheap to cheaper: actually supplying an hour's pleasure and practical benefit for the sum of *one farthing*. This may excite a smile in those who have not *worked* to gain a farthing—who do not know what it is to *toil* for food. There are, however, of those who read the language millions to whom three half-pennyworth of reading would be a luxury from which prudence compels them to abstain. Fortunately, the duty of providing for them is in safe hands; from the press in Edinburgh they will receive only that which will instruct as well as gratify.

REMAINS OF THE CITIES OF YUCATAN.—A lecture was delivered on the 18th of September, by Mr. Shippard, at 73, Dean-street, Soho (Miss Kelly's Theatre), on the architectural remains in America, and the religion, language, and habits of those races described by the Spanish writers who treat of the conquest of New Spain. The lecturer opened the subject by a summary of the earliest and most remarkable migrations of the human race before as well as after the Christian era; and then proceeded to review the most plausible theories advanced to account for the peopling of the American continent, in which he was assisted by a transparent map of the world on Mercator's projection, occupying the entire extent of the proscenium. Admitting as evidence analogy of language and similarity in customs, it is probable that Mexico has been peopled from China or Japan; and we may believe that the early history of China would throw much light on the subject. We do not remember that the lecturer touched upon the subject of climate; but, at the distant period to which the subject refers, this would not perhaps, as now, affect a migratory body travelling south-east along the shores of the northern continent; and, singular enough, a tradition is maintained among them, that they came from the south-west. We cannot contemplate without wonder, the architectural remains of Yucatan; those shown upon this occasion were admirably painted by Mr. Marshall, after plates in Mr. Catherwood's work. The first was a temple, on which was carved, in very bold relief, the rattlesnake supposed to have been worshipped as the god of fire; the second of these is composed of idols, and an altar on which was performed human sacrifice; and the third was a composition, made out from authorities, and showing one of the periodical solemnities of the people, with Montezuma at their head. The sculpture and architecture may, in parts, be compared with much that is of a more recent date; but the former is generally more comparable with the Asiatic—that which prevailed even before the Egyptian—than any thing else. Of the lecturer, Mr. Shippard, we may observe that he was fully conversant with the subject in all its bearings, as far as the support of authorities can be obtained; and it is highly desirable

that he should deliver similar lectures, as he proposes, on Australia, Japan, the islands of the Pacific, &c. Every part of the theatre was full; and the works of the artist, Mr. Marshall, a most valuable accompaniment to the lecture, elicited the loudly-expressed admiration of the audience.

THE DURHAM TESTIMONIAL.—The competition drawings, shown at the Institute of British Architects about two years ago, prognosticated something very different from the design now adopted. If our memory deceives us not, they were every one of them for something either in the "column" or "obelisk" form, surmounted by a figure of the nobleman to whom the monument is dedicated; but that which has since been chosen, and which is now in course of execution—the first stone having been laid on the 28th of August—is, if not more original, more singular in its idea. In general appearance it will resemble a Grecian Doric peristyle temple, that is, as far as external columns and their entablatures, with a pediment at each end of the building, go; yet, most strange to say, instead of containing any inner chamber, or even recess, to receive a statue of the deceased, the space within the columns will be entirely open, without even so much as a roof to it—if only by way of apology for the pediment. Consequently it would seem that the architect at first contemplated having one, and, when he changed his mind, forgot that the getting rid of the roof rendered the omission of the pediments indispensable. The idea of a Greek temple at all on such an occasion does not bespeak much of either invention or judgment; but, if such was the model of the architect, he might have followed it somewhat more in conformity with common sense; whereas now he seems also to have taken a hat without a crown as a type for his structure. Although of stone, the columns, we are told, will be *hollow*; and for this there might be very good reason were they intended to serve as flues for carrying off smoke; but, as they are not, it partakes too much of sham construction, with little if any thing to recommend it on the score of economy, because, unless the shafts are to be formed of several courses of stone, and each of those again of smaller wedge-shaped stones, the cost of hollowing the columns must absorb all saving as to material. In one of the columns will be a staircase—a most dreadfully narrow and inconvenient one—"to give access to the top of the monument, from which an extensive panorama of the surrounding country, for several miles, may be seen." But then there being, in fact, no top, because no roof to the structure, where, it may be asked, are panorama-hunting visitors to stand after they have toiled up the both *strait* and crooked ascent? Why, on the top of the entablatures or walls over the columns, the blockading-courses serving as parapets to "promenades" barely five feet wide! There is another question, however, which is not so easily disposed of, namely, what will there be to express the intention of the "monument," or to record, in any way, the individual after whom it is named? To us it appears to be one of the most absurd, ill-imagined, and ill-contrived things ever devised, utterly devoid of significance, purpose, or meaning.

WILLIAMS AND SOWERBY'S NEW SALOON.—Although belonging to the *genus* shop, this specimen of it may challenge comparison with many things bearing more dignified names. There are few apartments, even in our principal and princely club-houses, that either surpass it in spaciousness, or approach it in regard to architectural display and scenic effect. The *coup d'œil* presented on first entering this "show-room" is singularly striking—positively a "sight" in itself—a picture that multiplies itself into other pictures according as the spectator shifts his station, and contemplates it from various points of view and under different combinations. The room is situated in that part of the premises which lie at the rear or north end of the shop entered from Oxford-street, and extend eastward

from the other entrance in Wells-street; and it occupies a space of about 80 feet in length, by 32 in width at one end (west), and 47 at the other (east). This inequality of width does not occasion any irregularity of plan, for the architect has arranged this last with so much skill and ingenuity, as not only to conceal what would else have been a deformity, but also give greater play and variety to the whole design. Had it not been for the wedge-like shape of the plan—which was to be corrected without contracting the wider end, and thereby losing a good deal of space—it is probable that the architect would have proceeded merely *secundum artem*, and would not have thought of deviating from the ordinary rectangular form. In that case the design might have been the same as regards decoration, but would have been very much less striking and novel in its ensemble. Without a drawing it is difficult to attempt to give those who have not seen the room a tolerably accurate idea of the peculiarity of its plan; but it may be described as consisting of three divisions: the centre one a square of about 35 feet; the other two semicircular, with this difference, that the one at the east end is nearly ten feet more in diameter than the other, consequently, that larger semicircle produces great expansion at that end. Were there no columns, or were there fewer—for instance, only the four supporting the glazed dome which throws a brilliant light over the centre compartment, or else only the four others (two on the chord of each semicircle, where they form a *diastyle* in *antis* screen)—the want of uniformity as to size in the end compartments of the plan might have amounted to a defect; but as now managed it does not show itself to the eye, being concealed from observation by the manner in which the intermediate columns and their corresponding pilasters group themselves. The shafts of the columns are of scagliola in imitation of Sienna marble; but those of the pilasters have ornamental paintings upon raised slate panels, which diversity, we think, cuts up the design too much. The extent of this interior is prodigiously increased to the eye by two very large compartments on the north and east sides being entirely filled with looking-glass, so as to extend the perspective in the most striking manner, and multiply the brilliant paraphernalia of the room—viz., the exquisite specimens of that marvellous fabric, glass tissue.

THE HILL TESTIMONIAL.—We direct attention to an advertisement on this subject, which appears in our journal. There are few persons in the kingdom—and, surely, none of our readers—who will not gladly and gratefully acknowledge their obligations to Mr. Rowland Hill, to whom the British public owes a larger debt than it has ever yet owed to any man, who can be recompensed in no other way than by private exertions. For ourselves, there is not a day upon which we have not substantial reasons to recognise his claim upon us; not only as regards positive and important "saving in expenditure," but in increased facilities for the conduct of works in which we are engaged. The same must be said by every one who is occupied in the business of life; but not by them only; for the prodigious changes that have been wrought in reference to correspondence reaches to every grade of society, and nearly to every member of every grade, from the very highest to the very lowest. We may recur to this subject—at greater length—hereafter.

THE PARISIAN VENUS.—Under this name there is exhibited at No. 209, Regent-street, a life-sized wax model of the female figure, which, with wonderful skill and perseverance, has been so constructed as to show the entire organization of the human body—from the largest and most important organs, down to the minute nerves and blood-vessels. The whole of the human structure is thus shown from the brain to the sole of the foot with a surprising accuracy.

REVIEWS.

ARCHAEOLOGICAL AND GRAPHIC ILLUSTRATIONS OF ASHBOURN CHURCH, DERBYSHIRE. By the Rev. S. TENISON MOSSE, M.A. Large folio. F. G. MOON.

This volume is truly a combination of interest and talent—interest, as regards its subject (especially at the present moment, when our modern ecclesiastical edifices, gleaming in whitewash and stucco, are rising like mushrooms over the land, as sudden in their growth, and almost as fragile in their constitution); and talent on the part of both artists and author. We have reason to be grateful for the perpetuation of those noble specimens of pure old architecture, which form so grand an ornament of our country, and which so forcibly fling back our thoughts upon the past in these days of utilitarianism and expediency.

There is something magnificent in the idea of a church whose erection has extended over centuries—which has grown up slowly, solemnly, solidly, under the eyes of succeeding generations. A temple built, not for the present, but for the future; to erect which no contract has been drawn up, and calculated with so stringent a nicety as to forbid every development of creative genius, or with so strict a regard to time as to render durability and careful finish equally impossible. There was something beautiful, too, in the self-abnegation of those brave old architects who laboured so zealously in the erection and decoration of the noble edifices of which they were never to witness the completion, but which it was left for another generation to bring to perfection. Viewed in this light, how interesting becomes every detail of an ancient church—every corbel probably a portrait; an exaggerated and grotesque one, it is true, but serving at the time as a memorial of some monkish feud, long since forgotten; which, as the custom was in past ages, expended itself not unfrequently in this ludicrous and harmless vengeance—and the delicate screens of carved oak, whose every ornament is chiselled out with a care and finish which proclaims at once that both time and labour were expended ungrudgingly!

Of this description is the Church at Ashbourn. The exact period of its foundation is not known; but we learn from the engraved *fac-simile* of a brass dedicatory tablet, that the consecration of the edifice took place in the year 1241. It is a noble specimen of Gothic architecture, consisting of a nave, south aisle, chancel, north and south transepts, and a square tower supporting an elegant octagonal spire, 210 feet in height, pierced by 20 windows; and it has been not inaptly termed "the Cathedral Church of Derbyshire." The three Gothic styles—the Early English, the Decorated, and the Perpendicular—are all illustrated in its proportions; and fine specimens of each still exist.

The title-page of the volume is enriched by an admirable drawing of the south door, which is a noble, decorated door, but whose antiquarian interest is much weakened by the omission of the lock, handle, hinges, nails, and panelling, for which the author's name has been injudiciously substituted. The two capitals which introduce the different sections of the text are poor and meagre, and quite unworthy of the illustrative views of the building, which are finely and correctly drawn by Mr. S. Rayner, and admirably lithographed by Messrs. Day and Haghe. Perhaps, as a whole, the second plate, representing 'Ashbourn Church from the Sudbury-road,' is the most valuable, inasmuch as it displays very perspicuously the different phases of the sacred edifice, from the original Gothic to the latest "decoration-improvements," by some of which we are bound to remark, that its *oneness* and symmetry have been barbarously marred. The flat (and from several aspects invisible) roof, which has replaced the lofty roofs of both chancel and transept—of which, moreover, the weather-line marks still exist, to the great disfigurement of the tower—is a deplorable innovation; while the north wall of the transept has been cut and pared in a way which is utterly destructive to the appearance of that portion of the building. The tower is finely proportioned, but its construction at the south-eastern angle is very peculiar; while the small-shafted pinnacles which spring from the low-lying buttresses within the parapet, probably to designate the tapering of the spire, pro-

duce a light and beautiful effect. It strikes us that this idea has been followed out by Mr. Pugin in the church which he recently erected at Woolwich. The extreme elegance of the buttresses is a striking feature in this view. They have evidently escaped the later "improvements" to which the church has been subjected. There is also a graceful decorated window inserted in the north-west angle of the chancel (and transept), instead of the two Early English lancet-headed lights, which stood westernmost in the north wall of the chancel. The leaden water-spouts, which have replaced the picturesque old gurgoyles and shoots, cannot certainly be considered as "decorative," forming, as they do, unsightly lines which harmonize with no object about them. That the edifice sorely required both solid repair and extensive restoration, we learn from the preface of Mr. Mosse, wherein he mentions, that when he took possession of his curacy, a few years ago, many of the elegant lancet-headed windows were built up, and that clumsy galleries (for which, in one instance, an entrance was made through one of the said windows) disfigured the building both within and without; but we cannot forbear wishing that repair and restoration alone had been attempted; for we are by no means inclined to admit that either the debased modern lights profusely dispensed over the church, the galleries which now exist (and which we are tempted to imagine, from the effect produced, must have replaced one evil by a greater), or the lumbering, shapeless masses of pewing, with which even the very transepts are choked up, will admit of the denomination of "improvements;" while they are most certainly neither repair nor restoration.

Of all the modern innovations in the interior, however, we deprecate most decidedly the introduction of the cold, staring, horizontal reredos and altar-screen by which the otherwise noble chancel is utterly disfigured. It is an unmeaning, mutilated, ungainly object; cutting through, and totally destroying, the great eastern perpendicularised window, whose proportions have been sacrificed to a most unsightly specimen of modern barbarism. Three of the mullions have been cut away to effect the admission of the Commandments in the centre compartments; and the line designed by the summit of the screen, instead of harmonizing with that of the beautiful lancet-headed windows by which the chancel is lighted, runs, as we have already remarked, through the great east window, cutting it away to one-fifth of its height. The open sittings, with their carved finials, are, in this drawing, a great relief from the eternal wooden boxes which cumber all the rest of the church; and the encaustic tiles produce a good effect. The roof is by no means in unison with the remainder of the building; its flatness, and the solidity of the tiebeams giving a very oppressive sensation of gloom and weight. The sedelia on the right of the altar strikes the eye at first unpleasantly from the fact of its great height from the ground, a circumstance to be accounted for by the removal of the two ranges of steps by which the high altar was approached in ancient times, ere the church became a place of Protestant worship. The tomb on the north side (opposite the sedelia), which may be presumed to be that of the founder of the sacred edifice, and which has, beyond all question, served of old for the Easter sepulchre, is a great ornament to the chancel. In the nave the whole floor is so built up with huge, heavy pews, that the pulpit has all the appearance of a drinking-cup; so disproportionably small, and so utterly out of keeping does it appear when seen in conjunction with (or, rather, in opposition to), the ponderous masses of wood-work by which it is surrounded; while the piers on the south side are deformed by some equally offensive gallery-fronts. The intermural ambulatory is the only redeeming point in this view, if we except the fine span and exquisite proportion of the arches. All else is cold, and bleak, and meagre. It is evident that the lower course of the western window-lights has been blocked up on the inside; while the springers of the old vaulting, and the courses of the new masonry for the (late) clerestory, are clearly visible. The former are beautiful.

The monumental chapel is very grand. The screen of carved wood-work, which separates it from the north transept, is unusually beautiful; but the debased upper windows have gone far to ruin the *coup d'œil*. In the monuments them-

selves there is nothing remarkable either for costliness or antiquity.

Taken as a whole, the church is singularly poor in interior decoration. The stained glass is not only slender in quantity, but inferior in quality, and defectively repaired. The capitals of many of the columns are extremely elegant and exquisitely banded, and the springing of the arches bold and beautiful; but there is a cold and unimpressive aspect throughout the edifice, which the interminable congeries of carpenter's work tends painfully to heighten. There is a great want of good ecclesiastical painting; e.g., of diaper-work in the arcade, and of rich, solid, coloured glass in the ancient windows. Even in its present state, however, much as there is in our opinion (judging from the admirable plates in Mr. Mosse's volume) both to do and to undo, Ashbourn Church is, nevertheless, a very interesting, noble, and stately pile, and well worthy of the magnificent outlay (£4000) which has recently been made upon it.

We regret that our space will not permit of our enlarging (as we should wish to have done) on the archaeological researches of the rev. author; and we must, consequently, content ourselves with asserting that they are worthy of the artistic portion of the volume. A series of such works would be a valuable aid both to the antiquary and the historian.

LA VIERGE AU PALMIER, ENGRAVED by A. MARTINET, after Raffaele. Published by GOUPI and VIBERT, Paris; and at their establishment, 23, Berners-street, London.

This is one of the most remarkable productions of the great master; it is painted in his second manner—that which has contributed so much to his glory. Raffaele produced it, no doubt, about the same time as 'La Belle Jardinière'—for between the two infant Christs of these two admirable works there exists a striking resemblance. This picture, which is painted upon wood, has experienced many vicissitudes, inasmuch that its preservation may be considered almost miraculous. It was bequeathed to two persons, who neither could "come to terms" with respect to its possession, nor would they agree to sell it; it was therefore divided by being sawed in two, but was subsequently rejoined with such nice skill that it is now with difficulty that the division (which passes from the top to the bottom, giving to each half, a leg of the infant Saviour) can be distinguished. It was for a long period in the possession of the family of Orleans, and constituted one of the great attractions of the Gallery of the Palais Royal. It is said that the mother of the present King of France preferred this picture to every other by the master, and that it was before this she taught her son to repeat his first prayer: an idea which struck her when leading him round the gallery. This authentic account of the picture was given by the King himself to the Earl of Bridgewater, the uncle of Lord Francis Egerton, whose property the picture now is. We need not speak of the merits of the work—it is beyond all praise.

The engraving of M. A. Martinet is the first perfect reproduction of this work; and the suavity of the manner of this artist, which approaches very much that of Raffaele Morghen, has rendered it with the utmost grace and felicity. Not, however, that the picture has not been subjected to many essays, for there are few of the works of Raffaele that have not yielded many engravings. The largest engraving of the subject, that of Raymond, is not deficient of a certain power; but the character is not preserved, and the style marks too distinctly its epoch. R. B. Massard executed a small plate which possesses some merit, but is without importance. The character of the master, although better preserved than in the work of Raymond, is yet far from perfect. The present production was five years in progress, and is well worthy of the attention of lovers of Art as a masterpiece of engraving. Lord Francis Egerton, with the urbanity and deep feeling for Art which so highly distinguish him, forwarded the work by facilitating in every way M. Martinet's access to the picture. It is to the same artist we are indebted for the engraving of the 'Charles I.' of Paul Delaroche, and another work of Raffaele which he executed in 1837.

The composition is circular, and the figures in the picture are two-thirds of the life size. The

Virgin is seated near the palm-tree, which gives its name to the picture; and holds the infant Saviour, to whom St. Joseph, upon one knee, is offering a handful of small fruit and flowers. It was during the four years that intervened between Raffaele's first visit to Florence and his final departure thence to Rome, which took place in the year 1508, that were painted these works, which are usually comprehended in his second style; hence it will be understood that the heads in this admirable work are treated with the utmost force of daylight effect, whereby is attained that general brilliancy of tone, the breadth of which has so rarely been imitated without falling into insipidity. Although we limit the works of this style to those executed before his arrival at Rome, there are yet others painted years after this period which may be classed as of the same manner. The heads in this work are seen in profile; and that of St. Joseph, in the outline of the face, bears some resemblance, though of course much subdued in character, to the famous St. Paul of the Cartoons. A line engraving like this is the utmost trial of the skill of the artist; here, however, the success is most triumphant; the high and tender tints of the Madonna and child are expressed with a delicacy unsurpassed; and the texture respectively, of the various substances represented, is wrought out with singular force and felicity. By all who know the character of the landscapes in the compositions of the divine master in his second period, the background of this plate must be acknowledged to be at least most judiciously managed.

THE SAVIOUR. Painted by DELAROCHE. Engraved by BLANCHARD. Published by GOUFIL, VIBERT, and Co., Paris, and 25, Berners-street, London.

This engraving, which is the most important hitherto executed by M. Blanchard, renders with perfect accuracy the gradations of the picture. M. Delaroche made the study in Italy, when the French Government had confided to him the execution of the paintings in the Magdalene; a commission which was subsequently given to other artists, for reasons which we shall notice on a future occasion. M. Delaroche then commenced his large fresco of 'The Fine Arts,' a work which is generally esteemed his greatest production. The present engraving is only a head of Christ, but the expression is characterised by a depth and intensity which at once challenge the grave attention of the spectator, and declare the work to be that of a master hand. The engraving is unaccompanied by any text, but it evidently points to a passage in the life of Christ; the expression is a mingling of grief and severity, such as might accompany the words, "Ye hypocrites, ye can discern the face of the sky and the earth, but how is it that ye do not discern this time?" In addition to the language of the work there is a physical excellence in it which strikes at once: the roundness, substance, and nice detail are admirably made out. It is executed in line, in a manner to establish the reputation of the admirable engraver.

THE MINIATURE PAINTER'S MANUAL. By N. WHITTOCK. Published by SHERWOOD, GILBERT, and PIPER.

This is a well-matured windfall to the student in miniature painting—the last we have seen of the increasing family of *handbücher*—and it comes forward saying of itself, although as conspicuously lame as the halting friend of Don Cleofas, "*Je suis l'esprit le plus vif*," &c., of that numerous progeny. The publication of a "Miniature Painter's Manual" is, undoubtedly, a bold step, and certainly one at which the most experienced artist would hesitate. After many preliminary observations and instructions, the pupil is supposed to commence painting a sitter not less exalted than the Queen herself; and the work progresses under such precepts as this:—"Observe the shadow beneath the chin, and also upon the neck; these may be all drawn with the neutral tint. The touches need not be particularly small, but they must be light, and allowed to cross each other freely. Do not attempt to make the shadows as dark as in nature at once, but keep them light and clear. The whole face must be worked up together by degrees; the darkest touches are those that finish the picture." Again:—"Take care that the centre of the aperture is immediately be-

neath the partition between the nostrils; if not, it will be out of drawing. It is not etiquette to address the Queen; and this is the reason why many artists of talent have failed, in some degree, in giving relief to the features." The last sitting and finishing commence thus:—"Her Majesty having placed herself in the same position, the painter will examine every part of the work in detail, commencing at the forehead, which, even in so young and beautiful a sitter," &c. &c. The work concludes with a chapter on caricatures, accompanied by a page of very bad lithographic heads, of which "No. 2 is a good-natured caricature of the 'Duke of Wellington.'" In this the nose is the feature most amplified; while in No. 3, an ill-natured profile, the mouth and forehead are most marked," &c. &c. If it were reasonable to suppose that a miniature could be painted according to recipe, it would be impossible to do so by following the rules here laid down. To the student such treatises, even if they possessed a certain degree of merit, are worse than useless, inasmuch as they are productive of mannerisms, which it is probable that an artist may never, during his entire course of practice, be able to lay aside.

THE BACHELOR'S OWN BOOK; BEING TWENTY-FOUR PASSAGES FROM THE LIFE OF MR. LAMBKIN, GENT. By GEORGE CRUIKSHANK. Publisher, BOGUE, 86, Fleet-street.

George Cruikshank has continued for nearly a quarter of a century unrivalled in his own peculiar walk of Art. In the essentially comic without grossness, and in veritable humour without vulgarity, no artist in this country has at all approached him. Moreover, his "caricatures,"—if we must so term them for want of a name more suitable—take the broad plain of human nature for the arena in which they fight—with vices, or with customs and characters which border on the vicious. His latest publication may vie with the very best of his works. It exhibits no falling off—it is as racy and as original as any one of the many by which he has delighted—may we not add enlightened?—millions. Here is a volume of instruction to teach the perils of folly; to show that "pleasure" may be purchased at far too dear a rate; and to read an emphatic and impressing lesson against the ways in which young men too frequently seek for enjoyment, experience, and "friends." But if this little publication had no higher aim than mere amusement it would demand high praise; it is so full of true "fun," so happy in its delineations of character, so capital a source from whence to derive abundant laughter. It begins by exhibiting the bachelor "making his toilet," after having "come into his property;" we follow him through a succession of scenes—"going a courting;" to "the table," &c. It is impossible to give an idea, by description, of the merit of these etchings; suffice it, they are altogether worthy of the name they bear.

THE PASSION OF OUR LORD JESUS CHRIST. Portrayed by ALBERT DURER. Edited by HENRY COLE. Published by JOSEPH CUNDALL, Old Bond-street; WILLIAM PICKERING, Piccadilly, &c. &c.

None more than ourselves venerate the name of Durer; but we doubt that a reproduction of his works will at all tend to popularize them; for, in order to their appreciation, there is necessary, more knowledge of the history of Art, a finer taste for its substantive excellence, and a more intimate acquaintance with its technicalities than exist in the common round of society. These works, it is true, have been estimated in a manner to tempt the execution of counterfeits; but it must be borne in mind that they have been considered miracles of wood-cutting, and are in every respect among the wonders of their period. Contrary to accepted opinions, the editor considers that Durer, Holbein, and others only drew their compositions on the wood, and did not engrave them; but he does not advance beyond conjecture. Durer himself says—"Item hab dem Von Rogendorff sein Wappen auf Holz gerissen," &c.—*gerissen*, meaning designed or drawn his arms upon wood, the word we conceive which he would even have employed in application to the more meritorious part of the work; but the term by no means admits an inference that he did

not also engrave. It cannot be regarded as a matter of paramount importance whether Durer did or did not engrave himself these subjects on the wood—that is to say, *cut the designs throughout*—as is here meant; we do not believe he did: his numerous and multifarious works, and comparatively short life, set the question at rest. Like every other popular artist of his own and later times, he employed other hands; and with respect to the difficulty of obtaining assistance, this could not be great, since there are many parts of these cuts that, with a little practice, a schoolboy could imitate with a sharp penknife; but, nevertheless, we cannot believe that Durer did not himself work upon these blocks. The engravings in this work are called by Albert Durer himself 'The Small Passion,' in distinctive reference to the size of the cuts; for a larger set of the same subject was published, and called 'The Large Passion.' The series consists of thirty-seven cuts, thirty-five of which have been recast from the blocks in the British Museum, and two have been supplied on wood by Mr. Thurston Thompson—closely imitative of the prevalent style. Each cut is accompanied by the scriptural text which it illustrates.

THE FIRST CIGAR. Drawn by J. HUNT. Lithographed by THOMAS FAIRLAND. Published by HENRY GRAVES and Co.

This comprehends two drawings which were exhibited this year at one of the water-colour institutions. A boy—one of those so characteristically presented by this artist—has lighted his first cigar, and is smoking it with the most perfect confidence in an agreeable result; but in the second drawing he is presented with a pale and lengthened visage, resting his head on the table, with every appearance of suffering from a deadly nausea. The anecdote is as forcibly told as the very best of the numerous budget of which this artist is the author. The lithography is spirited, and imitates closely the style of the drawing. They are coloured after the originals.

TO CORRESPONDENTS.

"An Ornamental Painter" who wishes to obtain a complete set of the ART-UNION from the commencement, is informed that it is possible to do so by communicating with the publisher. Several Parts are out of print; but they are to be met with occasionally, and so volumes may be perfected. We find the greatest difficulty in obtaining Part 22; Parts 1 and 3 are also rarely to be obtained; the publisher will gladly purchase these numbers.

We understand that Morris, the picture-dealer, whose scandalous attempt to impose a miserable copy as a veritable Raffaele, for which the Duke of Sutherland had offered him 8000 guineas, we not long ago effectually exposed, has been lately seen in Calais posting bills similar to those he scattered so lavishly about the midland counties of England. We trust this paragraph will find its way into some of the French journals, in order that the unwary may be warned against this infamous attempt at imposition. It is more than likely that Mr. Morris will make his way to Paris with his precious dand and its villainous associates.

"Rusticus" will, upon reflection, see that there are serious difficulties in the way of carrying out his proposal to print, in all cases, the prices which artists obtain for their pictures.

In answer to our Paisley correspondent, we have only to say we do our best. We should like to give him a month's trial of an Editor's place.

We have transmitted the letter concerning picture cleaning to the person it most concerns.

Circumstances have prevented our giving, as we desired to do, separate prints with latter numbers of the ART-UNION; we believe, however, that in future our arrangements are such as to enable us to supply them pretty regularly. We hope the reader has observed that, as a set off, we have incurred considerable expense in the illustrative matters of the Journal.

The Editor begs to apologise for some errors which crept into the last number—the consequence of his absence from London.

Our correspondent who sends us several "subjects for artists," will see that to publish them would be a sure way to prevent their being painted.

We must refer for information concerning "Glyptography" to Mr. Palmer's prospectus.

The Number—Number 71—containing the continuation and conclusion of the Descriptive Report of the recent Exposition of Industrial Art in Paris, is published this day—October 1—and issued as a "Supplementary Number" with the ordinary number of the ART-UNION.—Price 1s.

SIR GEORGE HAYTER'S ROYAL MARRIAGE PICTURE.

"On Saturday, her Majesty honoured Sir George Hayter by sitting to him in the Marriage robes; and his Royal Highness the Prince Albert also sat to him for his great picture of her Majesty's Marriage."—*Court Circular*.

"Her Majesty the Queen Dowager, and her Royal Highness the Duchess of Kent, honoured Sir George Hayter, by sitting to him in the full Marriage robes, for his picture of that august ceremony."—*Court Circular*.

"Her Majesty was graciously pleased to do Sir George Hayter the honour to sit for her portrait for his great picture of the Marriage, and their Serene Highnesses



The Duke of Saxe-Coburg-Gotha, and Prince Ernest of Saxe-Coburg-Gotha, also sat for the same picture."—*Court Circular*.

"Their Royal Highnesses the Duchess of Cambridge and Princess Augusta of Cambridge did Sir George Hayter the honour to sit to him, to be painted into the grand picture of her Majesty's Marriage."—*Court Circular*.

"Their Royal Highnesses the Dukes of Sussex and Cambridge, and Prince George of Cambridge, honoured Sir George Hayter for a sitting for the historical picture of her Majesty's Marriage."—*Court Circular*.

HER MAJESTY'S PUBLISHERS, MESSRS. HENRY GRAVES AND CO., have authority to announce that

BY HER MAJESTY'S SPECIAL PERMISSION

They will, during the present month, have the honour of publishing the FIRST PROOFS from

THE MAGNIFICENT ENGRAVING OF

HER MAJESTY'S MARRIAGE.

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